MUSEUM OF LIVING ART

Some personal Art history

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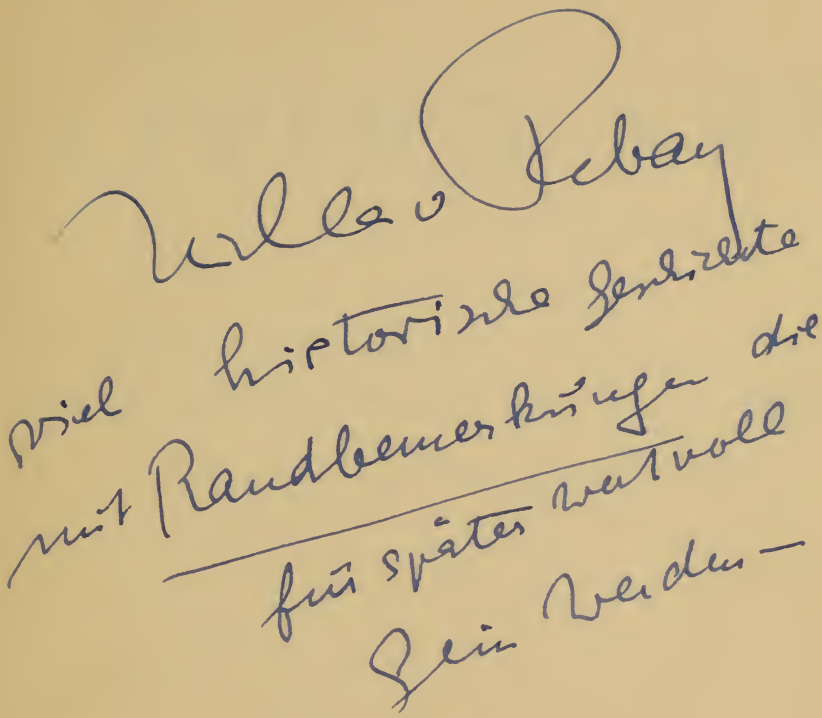

MUSEUM OF LIVING ART

A. E. Gallatin Collection

NEW YORK UNIVERSITY
100 WASHINGTON SQUARE EAST, NEW YORK

The Museum is open, free, Monday to Friday 8 a.m. to 10 p.m., and on Saturdays 8 a.m. to 5 p.m. It is closed on Sundays and legal holidays

THE HILLA VON REBAY FOUNDATION
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THE PLAN OF THE MUSEUM OF LIVING ART

The Museum of Living Art, New York University, was founded in order that the public might have an opportunity of studying the many phases of the newer influences at work in progressive Twentieth Century painting,—not only in private collections and at dealers, but in a public museum containing a permanent collection. Le Corbusier has written that "The art of our period is performing its proper function when it addresses itself to the chosen few. Art is not a popular thing . . . Art is not an essential pabulum except for the few who have need of meditation in order that they may lead." This may be true, since art is essentially aristocratic, but I feel it is highly desirable that a carefully selected collection of modern paintings should be constantly available to the general public, especially in a museum which is open in the evenings, as inevitably this will tend to improve the general taste. The value of this collection to a young painter has been fully proven.

Certain elements of the collection were acquired in 1922 (Picasso and Cézanne). It was not until 1927, however, that the idea of founding a museum devoted to modern art was considered, and on the 12th of December of that year the Museum was inaugurated. While the start was a very modest one, at least the acorn had been planted. It is a matter of surprise that hitherto no museum of this character had existed in the United States, in many ways such a modern country, for that there was an urgent need for such a museum, and had been for years, was very generally recognized.

By a museum of living art is meant a collection of contemporary paintings by creative and progressive artists, living or recently deceased. Founded a generation ago such a collection, if intelligently selected, would have included Seurat, Cézanne, Renoir and the *douanier* Rousseau, artists during their lifetime barred from official exhibitions and museums, but whose paintings, now in the Louvre, show that they belonged to the great tradition. The name chosen

appears to be the most satisfactory one, even when we realize that the paintings by Old Masters at the National Gallery, London, are alive and that the recently painted pictures at the Luxembourg Museum, Paris, and Metropolitan Museum of Art, New York, are not. Life and vitality are qualities apparent in the exhibits on view at the Museum of Living Art, whether the painter is only making innovations in the tradition, as did El Greco and Rembrandt, or whether he is seeking to free himself from all conventions.

The collection includes representative groups of works by Picasso, the dominating genius of his epoch, by Gris, whose significance even now is not fully realized, by Braque, and by Léger, the outstanding figures. Several painters grouped with these four in the early days of Cubism are included, as well as others who are known also as theorists and writers, the whole group giving a very full documentation of these heroic days. Spain both in painting and literature has produced men of burning genius, while in France, with certain exceptions, the painters and writers have exhibited taste, order and talent, rather than great genius. The traditions of El Greco and Goya, we can see in this collection, have been carried on by Picasso, Gris, Miró and Gonzales, while on the other hand such a painter as Braque has worked in the pure French tradition, the tradition which produced the great Chardin. Other highly gifted and plastic painters, but not ones directly associated with the Cubist movement, including Matisse, Klee and Mondrian (an essential and historically important figure) are included, as well as exponents of such recent movements as Purism and Neoplasticism. Omissions have all been perfectly calculated.

The Museum of Living Art is especially interested in exploration and bringing forward the work of the newer men. Miró, Arp, Hélion and Masson are among the twenty or more painters, works by whom were exposed on its walls for the first time in the United States. This laboratorial feature of the collection is an important one and an aspect insisted upon by Henry James, who wrote "Art lives upon discussion, upon experiment, upon curiosity, upon variety of attempt, upon the exchange of views and the comparison of standpoints; and

there is a presumption that those times when no one has anything to say about it, and has no reason to give for practice or preference, though they may be times of genius, are not times of development, are times, possibly even, a little of dulness." Being especially desirous of bringing forward the work of the younger and more adventurous Americans, a considerable group of such paintings has been included in the collection. The director has also published a series of monographs on various Americans. In the spring of 1936 the Museum arranged an important exhibition of the most recent non-figurative American paintings and afterwards this exhibition was shown in Paris and London. Naturally enough all of these laboratory experiments are not crowned with success, but as Gertrude Stein has said: "It is not I that change my mind about the painting but the paintings disappear into the wall."

Since the last catalogue was issued (1933) the Museum has built up a collection of sculpture, constructions, bas-reliefs and objects by Arp, Brancusi (the greatest sculptor of the modern era), Braque, Calder, Domela, Gris, Gonzales, Giacometti, Lipchitz, Miró, Picasso, Torres-Garcia, and Schwitters. This collection, however, through lack of facilities, is not yet on public exhibition.

A survey of the world's museums which include contemporary paintings makes it very clear that it is the individual collector of discrimination and courage who has formed the choicest collections and not the museums; the exceptions were to be found in Germany, where many museums hung admirable modern paintings, now suppressed by the present regime. Among such individuals, to mention but a few, were Pope Julius II, friend and patron of Michelangelo; Cosimo and Lorenzo dei Medici, patrons of all the great painters and sculptors of their time, including Michelangelo, Leonardo da Vinci and Botticelli; Peter the Great; Catherine II; Charles V, Philip II, IV and V; Ferdinand VII; the Burgomaster Six, patron of Rembrandt and Vermeer; the Princes of Orange; Francis I and Louis XIV. In Russia during the years before the Great War, where the theatre, opera and ballet enjoyed such a glorious renaissance, Von Tschudi and Schtoukine formed their unrivalled collections of mas-

terpieces by Cézanne, Matisse, Picasso and other painters (at present exhibited in Moscow by the government as specimens of Capitalistic art and for sale). Among other intelligent collectors were Kann, La Roche, Samling, Stang, Reber, de Noailles, Gourgaud, Doucet, the Mendelssohn-Bartholdis and Kröller-Müllers, to mention only a few. In the United States there has been for some years a group of people interested in progressive painting; indeed Durand-Ruel once said that if it had not been for the Americans the Impressionists would have starved. American patrons of art, as distinguished from patrons of art dealers, include Fabbri, the Steins, Cone, Quinn, Dreier, Arensberg, Horter, Howald, Barnes, Morris. Jacques Mauny has said:

> "While museums often appear as storage warehouses, in which the oddest material is assembled, paintings only seem to take on their full significance in collections such as the above, in which every item is closely related to the others by the passionate taste of the collector."

To understand an artist's work, it is necessary to follow him as far as possible into his home, wrote Saint-Beuve. To meet this suggestion, photographs (taken by the director) of Picasso, Matisse, Braque, Léger, Mondrian and Miró are shown in the Museum and have been reproduced in this catalogue.

A. E. GALLATIN

December, 1936

ON AMERICA AND A LIVING ART

It has become evident of late that the long revolts against Nineteenth Century conceptions of society are gathering a momentum that can have but one sequel: that gradually or soon there must be a definite severance between the old standards, and values that are new and unpredictable; and that the artist must appraise the events with their unusual development out of the past, if he is to anticipate the turning-point.

Posterity doubtless will accept the conviction that the last century's culture differed in no important essential from the artistic production of other eras as they enter the stage before disintegration. To be sure, if we search the artistic records, we can find all the earmarks: the familiar straining after realism, or the attempt to simulate nature with that final push which sends art into the sphere of total illustration, becomes evident in every branch of art; there has been the taste for the gigantic (from Wagnerian music-drama to American sky-scraper) which parallels perfectly the effort in other epochs for a final assertion through size,—whether Greeks at Pergamum or Moguls at Delhi and Agra; and lastly throughout all periods of a decaying cycle runs the pursuit of that technical dexterity which gradually obliterates any deeply felt struggle toward an aesthetic expression.

To the contemporary artist, however, the Nineteenth Century looms darkly as something unique and impossible to forget; it is the seat of all his difficulties; it placed upon his ancestors,—on the very forebears who should have nourished him and made him strong,—a personality completely hostile to an aesthetic voice, one which encircled the world and proved constant for all civilized countries at various stages of the century's progress. This character stemmed from an attitude toward society and culture alike which continues to transfix the world. Even at this late date the pursuit of an authentic cultural approach presents a problem full of hostility and confusion;

instead of drawing an emotional richness from the dominant society and its spiritual conceptions, the artist is left to work out his plan as best he may; somewhat like a fly on the fly-paper he remains to kick and pull with feet stuck fast in the glue of accepted standards.

The characteristics of Victorian Art (and its counterparts elsewhere) can be directly traced to the social changes of the new era; and the particular current that transcended all others, which flattened out the culture of the age into a thousand bends and facets, was the Industrial Revolution with its incontestable apotheosis of the bourgeoisie. The social upheaval in itself was simple and has been often rehearsed; its effect upon the art of the period was equally complete and appropriate. Instead of a genuine aristocracy, which, despite incompetence and prejudice, had behind it a lineage of culture and breeding, there arose the middle classes, with new-found wealth and economic power to become the arbiters of taste. So strong and enviable was their position that the now passive nobility fell into line, and, having no longer the impetus of positive force, they readily accepted the formulae; in other words, those who still passed as members of the aristocracy in Paris, London, and New York, purchased the same works of art, heard the same music, saw the same plays and movies (later on) as the middle classes; or else they stayed at home. As for the proletariat which had no leisure for the penetration of culture anyway, the bourgeois pattern became the happy object of a lifetime's effort.

The resulting art-forms betray just the qualities we might expect from the circumstances. Art came to exist presumably for the improvement and edification of the new classes; with its superficial resemblance to the art of the museums, it gave a new security, a sense of fitting into a tradition,—in short, a stability, that was denied a people somewhat bewildered by the changing mode of life. The chances for a new and relevant form of expression, therefore, to evolve from the character of the times were precluded by the very temper of the ruling class. No longer a contemporary reflection, art became—of all things—'educational,' something to be studied and appreciated only by a few "who were made that way." For the aver-

age man art could serve an additional purpose, provided his wealth was sufficient; the acquisition of paintings in gilt frames began to mark a family as refined, and the more obvious or pseudo-poetic the subject, the more confidently might the owner be assured of his gentility; at all events, there must be nothing novel or arresting about the inner qualities of the work, for any change of concept was regarded with distrust; the security that had come so easily might slip away with a change of attitude.

Time was not slow in suggesting that the effect upon the aesthetic response of the public would prove disastrous; in the necessity of providing for this unsubtle audience, art soon lost all contact with everything that the creator himself might have experienced; pictures became little more than glimpses into nature. And, in his realistic researches, the artist found himself opportunely backed by the newly-invented camera, which impressed indelibly on the public how nature could be frozen and "caught." Thus we have the art of the period supported by a conception of nature which every one had already imbedded in his mind, coupled with a superficial resemblance to "what art ought to be" as suggested by examples from the past then in fashion. It is no wonder that the gullible industrial princes were led into the belief that they were responsible for a rich art-cycle comparable to what the aristocracy had produced in the Renaissance. They were unable to discern that art was a question of quality and expression rather than of image and technique.

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From our present viewpoint the art currents of the Nineteenth Century present a picturesque façade which a casual glance might reveal to be something strong and durable; but it is not long before a lack of solidity has become all too apparent. For there has been a structure of extensive proportions erected with none of the foundations essential for support, and to the cold eye of quality there are disclosed fresh cracks and crevices that let in the wind. Yet the fabric as it stands satisfies its creators completely, unaware as they are that the instability of the walls threatens all future endeavor. The masonry

grows thinner and thinner, until there is small wonder when the suggestion is sometimes offered that perhaps it might be better to topple the crazy structure; that it might be healthier, in the name of culture, not to have any more art at all.

There are spasmodic attempts to salvage the rickety affair, of which the most constructive have had their launching in France. Courbet, for instance, strengthens it with a return to stout sculptural solidity; the Impressionists have hopes that it might grow stronger of itself if exposed to the sun and air; Gauguin and Van Gogh contrive a more violent emotional intensity, and bravely endeavor to stop up a few of the chinks; Renoir puts up structural props of a still stronger fabric, but it remains for Cézanne and Seurat to forestall the impending collapse. Cézanne and Seurat, each in his individual way, have taken the façade as they find it; they weld and synthesize the impressionist innovations with the art of the museums; they fill the old forms with a new monumentality; they build up an art with a true feeling for architectural poise as inherited from the Italian Renaissance. They cannot show the public what they have been accomplishing for in their return to the tradition of great painting they may be creating an illusion that they tamper with tradition. None the less, the façade stands grandly for a moment in a strength it had not known since the imperial days of Poussin two centuries before.

The fate of this structure with its renewed aesthetic vitality is ironic. For, while they are rebuilding the crumbled French tradition, Cézanne and Seurat are shaping as well the implements for its demolition. Their reparations could not last, and it is not long before the fresh material—without which the edifice must cease to advance —once more becomes palpably thin and inadequate. The old crevices have reappeared and the structure totters for lack of support. The early Cubist paintings remain as a last heroic attempt to salvage the wreck,—they are the final stage of the noble Cézanne method,—but the forces of destruction are already too great; it was the Cubists themselves,—Picasso, Braque, Gris, Léger, and the host that followed in their van,—who dealt the final blow that killed the "pic-

ture," who finally threw out the art-forms that had come to be established. Few people at the time realized what had happened; even now the public finds a conscientious uplift in the old preposterous heap of wreckage; but Time is not hesitant in making clear the distinction between a living organism and a defunct carcass.

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In no fundamental sense does the art of America present a special case. The changes in the American art currents differ from their European counterparts only in time and degree. We have had Classicism, Romanticism, Impressionism, and all the other approaches that had hoped to repair the age-old structure and were novel in their time; yet, as these were mere reflections of what was being produced in Europe, so are the elements of destruction to be second-hand. And in the meantime the artists of America have been taking refuge in other directions which it might be profitable to explore.

America, in its pursuit of an aesthetic expression, has been a typical new country of modern history; that is, the art of America remained eminently colonial for more than a century after its political severance from the Old World, and only took on itself a violent nationalism at a time when other countries similarly (although for different reasons, perhaps) began the assertion of what they felt to be an innate cultural superiority. But, as in any self-conscious attempt at nationalism, the American artists have only in isolated groups attacked the inner problem of aesthetic response. In other words, they have left the old fabric to fall of its own weight rather than to prepare the blows for a resurgent opposition. What is becoming known as the official "revival" of art in the United States has for the most part contented itself with illustrating the contemporary scene and its inhabitants, in the hope that a national plastic character would emerge, much as the Italian character asserted itself in the Fourteenth Century, or the Chinese in the Sung dynasty. But of course nothing like this has happened at all; no current has arisen comparable in force or quality to what has been produced by savages in the Gabun jungles. To be specific, the American artists have

seized upon local color and the mistaken premise that a simulation of life in the subject-matter is what constitutes the "life" of a picture; thus have they moulded a flimsy prop instead of a new foundation.

From its position as a dependence of Europe in decline America has been denied all but the closing stages of the normal evolution from primitive beginnings to a cultural finale. We suffer from the lack of an authentic starting point. History can record, to be sure, instances of a strong culture that has been transplanted,—witness what the alien Moors accomplished at Granada and the Hindus at Borobudur; but in these cases the civilizations had reached the colonial destination before their prime had been passed; the roots were still sufficiently young to take hold in the new soil and give out a life of their own. America, on the other hand, was fertilized with forms that were already exhausted, and the social prejudices forbade any new approach. Now let us return and examine the origins of typical past civilizations in this light. The great periods of Chinese art from the Han dynasty onward betray more than a spontaneous effort for an authentic expression; they had behind them the centuries of constant struggle with elemental forms,—the years spent in the shaping of pottery, bronzework, and simple funeral figures; when the time was ripe for a full and emotional racial expression the forms had been naturally evolved from the bottom up. Greek art presents an identical cycle of development. And the art of Italy was built fast on the Byzantine rock; it arose from a foundation of the utmost refinement and simplicity; consequently there was hardly a moment down to the last Venetians when the fabric failed to hold.

It is not surprising, then, that the only traditions with a genuine American flavor have been those least in contact with the new centers of pseudo-culture and their hosts of warring forces; (the severe portraits by sign-painters in the New England country districts, or the graveyard sculpture of the South are specific examples). There have been efforts to seize upon such genuinely unsophisticated expressions as the foundation for a healthy American tradition, but here again was a blind alley. The attempt to mould the machine age

into a rural frontier pattern led no farther than Ye Gift Shoppes, a symptom at its most puerile of the bourgeois longing for security through tradition.

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Surely it is fortunate for the artist that the contemporary social confusion seems destined to prepare civilization for a thorough housecleaning. It is ironical, perhaps, that there should as yet be so slight a *rapport* between the political and cultural rebirth, that there should be little intellectual interest in the direction toward which the new art forms are pointing. Those who are politically "radical" continue to express themselves through reactionary, literary patterns; and the nations with the newest social outlook seem the ones most opposed to the evolution of new forms. (Soviet Russia is the classic example, where the plastic arts have reached their nadir.) The critics have been misleading as to the status of the new non-figurative directions in painting and sculpture; they have created an illusion that abstract art—as they persist in calling any art that breaks with the old visual concept—was at one time popular and sensational, and is now outmoded. Both of these claims are presumptive; in the first place, the structural and expressive qualities of form have never been consciously accepted by the people. It is doubtless the abstract quality that has proved the kernel of all works sufficiently important to survive their epoch, and the public has proved a fair judge in the end; yet, when confronted with this very quality stripped to its bones, it has always registered horror and abuse. It is only today that a foothold is being reached, that a minority at least is becoming eager to follow. In most of the countries where free thought is not discouraged the modern plastic conceptions have begun to deliver the collective blow. As the conditions of social change become universal, so will the new cycle of art be international; the nations will assert their individual traits, but they will enrich each other in a common aesthetic system of expression, as is invariably the case when contemporary centers of culture have been in direct communication. The Flemish and Spaniards in the Sixteenth Century did not strike out independ-

ently; they took their cue from Italy, and in this way were their personalities exposed.

For a complete renaissance, for an artistic evolution that will give adequate expression to the emotional voice of the Twentieth Century, the artists of the world must continue the long road backward, —back to a simplicity untrammeled by the thousand complexities of illustration that enchain the issue. And there is no direction more tantalizing and more beset with impediments than this journey backward in search of significant form. For it must go all the way if the artist is to reach firm ground on which to plant his feet. It is doubly hard to enact a revolution in a world so full of diverse currents; so often the impulse grows strong to thrust forward again with the mud of the past still sticking to one's shoes.

The way has been most fraught with danger for the pioneers; Picasso and Braque,—whose all-conquering blows demolished the old conception of art as a visual system,—even they have given sign of slipping before they could reach the rock; they are engulfed in the mass of material they had assembled for the new foundation. The late Picasso synthesis of style could never come off,—it never went far enough back for a thorough fusion of its elements; it is a bane to him now that along the road he has strewn the grandest creations of modern times; he is too confused and exhausted to conceive of what he has done. Léger, who perhaps reached farthest backward in the new direction, has hardened and tightened in his obsession with the possibilities of strength, until the life is squeezed out entirely. John Marin, who fitted so eloquently into the Impressionist formula, was never quite willing to shake it away; his structure creaks, falters, and slides whenever he insists on being "modern." And a host of others have launched the new forward movement before the foundations were completely laid; already they are tottering beneath the flimsy outhouse of Surrealism.

A few have persisted in the search for a rock,—a starting point that can perhaps support a sound tradition from which new art-forms will take their life. The works of Miró, Arp, Domela, Hélion, have eschewed the ecstatic grandeur of Picasso, but perhaps they are pro-

viding a scaffolding from which there will be no inevitable slipping. The paintings of Mondrian give sign of a structure that will "hold" although it will require new blood to push it on to a complete emotional realization. There must be infinite patience, and frequently the public will urge on to something where there is an action more obvious, accoutrements that are more pleasingly picturesque. But, when the moment has come to move forward again, when the social changes are sufficiently absorbed for the support of a durable structure,—then perhaps will emerge a point of union, and a new edifice destined to bring order out of chaos will be ready to rise from among the ruins.

George L. K. MORRIS
November, 1936

PAINTING

Formal criticism in the plastic arts is a parasitic growth. A painting is as straightforward as a leaf or a stone: it requires no commentary—it asks merely to be looked at. The glozings of the formal critic are a moss or a mould that obscures rather than reveals. The only constructive criticism possible in the plastic arts lies in the creative act itself and its product.

Neither the plastic arts in their essential nature nor the fundamentals of our response to them will be explained. But since a corpus of formal criticism has grown up without justification—mainly an outcome of Renaissance intellectualism—a justification for further criticism has developed: its power of self-undoing. The formal critic's value to the plastic arts is in direct ratio to his effectiveness at stripping away all conscious critical attitudes. Without this a renewed naïveté of vision and immediacy of response will not be possible. And it is only on such bases that any genuine plastic appreciation can be built.

Today the first step toward clear-seeing must be one of disavowals —a forswearing of allegiances. Conventions of approach, confusions of objective, misapplied values—the accumulations of at least 400 years—must be recognized as what they are and rejected. To be seen clearly is to be seen naked. The eye must learn to look again unself-consciously. Painting must be stripped—to the pelt.

And in this sense the predominant characteristic of creative work in the plastic arts since the turn of the century has been critical: creative movements militating against restrictive conventions—a provocative balance of destructive and constructive criticism toward a freer expression and a fresher vision.

Illusionism was the first target.

Since the discovery of a means of suggesting perspective on a plane-surface in the dawn of the Renaissance, the representation of space had been a dominant interest in western painting. From a strictly technical interest at first—a means to an end—it gradually became an end in itself. The possibility of suggesting naturalistic forms in a work of art led finally to the impossibility of offering anything as a

work of art in which the forms were not naturalistic. The result was a field of free-play for technical virtuosity. But specious values soon grew into the ascendant. The plastic organization became steadily more and more subordinate to the *trompe d'œil;* and plastic expression deadened in its confinement to limited forms.

Possibly all the major art movements of the present century can trace their impulse to the Romantic Revival at the beginning of the last. At any rate those that were in direct revolt against some tradition associated with Mediterranean classicism. And the illusionistic convention can be fairly said to fall within that category. Not only because of its being in the spirit of the classical world—an anthropocentrism with man and his point of view as the final measure of all—but because it was its practice as well. There is little question that it was this derivation that primarily underlay the Renaissance painters' wide response to the rediscovery of a means of suggesting perspective.

Yet, until the second decade of our century, none of these plastic revolts against the classical approach struck anywhere near the core of the tradition. Even Fauvism and Expressionism in their efforts toward a new vision exercised themselves mainly at distorting forms in space rather than attacking the suggestion of space itself. And space continued to be represented, as it had been for 400 years, on the principles of linear perspective, conceived as from a fixed point of view.

It was only with the Cubists' change of the traditional point of view from an absolute to a relative one that the conventions of vision really began to give way. Yet it is little likely that the Cubists themselves at the time had any genuine notion of where this redirection might lead. As one of their number later confessed:

> "At the beginning of this movement despite the efforts of the painters themselves to offer an explanation of their researches on a basis of reasoning, it must be admitted today, there was no set rule, no serious system."*

The only thing certain is that in attacking the existent order they had no intention of merely exchanging a new convention for an old one.

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*A. Gleizes: "du Cubisme" (Editions "La Cible": Paris 1920).

Their move was essentially one for freedom. Guillaume Apollinaire was writing for the poets of the time:

"O bouches l'homme est à la recherche d'un nouveau langage
Auquel le grammarien d'aucune langue n'aura rien à dire."*

And the Cubists' quarrel was also with the grammarians—the plastic grammarians—that is to say the academicians and the traditionalists.

Like the poets they, too, were seeking a greater freedom of expression. But at the same time they sought a greater intensity; and this could only come from a tighter, more economic plastic organization than the naturalistic tradition would allow. So they probably felt that a blow in that direction would be as good a beginning as any other.

Space, up to this time, had been conceived as seen from a fixed point of view. The picture was, as it were, a window-into-space. Objects took their places with an apparent three-dimensionality in this space in strict keeping with the rules of linear perspective: volume masked volume, or offered a surface or a fragment of a surface to the observer as the fixed point of view dictated.

This conception of space according to the Cubists was one-sided. From it no true sense of space as such—that is to say its extension in all directions—could be had. To provide this they claimed it would be necessary for the painters' vision to move about within the picture-space, not merely to regard it from outside. Then by a depiction of various disparate aspects of the picture-space, which arranged side by side on the canvas would be seen simultaneously, the painter might hope to give the observer a genuine realization of three-dimensionality.

But with this decomposition of space into cubes a new problem arose. Probably not one, however, that the Cubists were sorry to see come up, judging by the militantly critical tone of the whole movement. But now that the absolute perspective had been abandoned, the logic of natural appearances could no longer be leaned on to give a picture unity. And it became at once evident that the canvas had to

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*Man is looking for a new language about which no grammarian of any language will have anything to object.

remain a hopeless congeries of line- and color-forms or find its unification on a strictly plastic basis.

Thus Cubism struck the crucial blow. This was the first decisive step away from the old vision. For with the breaking down of the absolute perspective, the illusionistic window-concept of the picture had to go. And once again the canvas became a primarily plastic organization of line and color on a flat surface.

Yet this was merely a beginning. Cubism in the strict sense of the word was only a critical fingerpost. It had shown a way to new possibilities. But what had happened in the exchange of the old absolute perspective for a relative one was merely a replacement of the single fixed perspective in the picture as a whole by a variety of points of view—a different one for each of the cubes into which the picture-space had been cut up. And while as a unit the picture was no longer a naturalistic representation, it still remained a composition of the naturalistic representations contained in each of these cubes. Consequently, from the purist angle the limitations to expression of the naturalistic convention and its capacity for the creation of specious interests still existed. As Mondrian, the neo-plastician, put it:

> "By a plastic art that is pure we mean a plastic art based purely on relationships, and those relationships relationships purely of line and color—that is to say not such as are dictated by arbitrary forms. These latter trammel the pure plastic expression in forcing on it their character of descriptive literary expression."

To be assured of a complete plastic honesty with themselves, either in the creation or in the experience of a work of art, a thorough avoidance of naturalistic representation was a solution some desired.

Again in breaking with Nineteenth Century painting, one of the chief issues was the looseness of pictorial organization which grew out of the Impressionists' analyses of light and light on forms. For the younger men this disintegration symbolized a decadence. They wished to throw off the old. They considered themselves a period of beginnings—a new "archaism."

> "Modern abstract painting is archaic. It is a period of beginnings extraordinarily creative in an extreme conciseness of form. Illu-

sionistic representation is given over for the organization and activation of the purely plastic elements."*

But "archaic periods are always distinguished by their extreme simplicity of forms. They are synthetic and architectonic in character." So from this point of view also, a strict adherence to the breaking up of the picture-space into smaller perspective cubes would have appeared reactionary or at best an issueless *cul-de-sac*.

However, Cubism was primarily a critical movement and its sponsors had put it forward purely as such. It was intended as a directive towards a saner mode of plastic approach and, in giving conventional vision as thorough a shaking up as it did, it had served its purpose. They had no interest in any exploitation of it for its own sake. They realized the next step should be to carry the campaign on further, against other confusions and restrictions, along somewhat similar lines.

And Cubism's own maintenance of concurrent absolute and relative perspectives came first. For, now that a relative perspective had been established for the picture as a whole, why should an absolute perspective necessarily persist in the various cubes into which the picture-space had been divided?

Then mass—which on the basis of absolute perspective had been regarded as the transcendent unification of bodies. But when the spectator imagines space as something which, on the principle of relative perspective, can be looked into and out from at the same time—when the convex view and the concave view of a body may be depicted side by side—mass in the usual sense will cease to have any necessary existence. On one hand, matter need no longer be represented as opaque —for example, in Lissitsky's or Moholy-Nagy's work where surfaces appear as transparent and interpenetrable; on the other, it may be decomposed into simple surfaces or simple lines, as with Mondrian or early Hélion, where the various planes are juxtaposed and only enter into movement with one another in virtue of their contrasting colors.

In short, relative perspective consistently followed out leaves the painter free to accept only whatever representational phases of forms

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*W. Baumeister: Réponse à une enquête—"Cahiers d'Art" No. 4—1931.

he may wish to make use of in his plastic organizations. Then, since all logic of natural appearances may be put aside and shapes deducted from natural forms to be reorganized unnaturally, there is no reason for disallowing the next step in which the artist may express himself directly, with only a subconscious memory of forms to depend on and with no naturalistic intent. As Hans Arp says:

"Art is a fruit growing out of man, like the fruit out of the plant, like the child out of the mother. While the fruit of the plant assumes independent forms and never strives to resemble a balloon or a president in a cutaway, the artistic fruit of man shows for the most part a ridiculous ambition to imitate the appearance of other things.

"I like nature but not its substitutes. Illusionistic art is a substitute for nature."*

James Johnson SWEENEY
October, 1933

*"Notes from a diary"—Transition No. 21, Paris 1932.

THE EVOLUTION OF ABSTRACT ART AS SHOWN IN THE MUSEUM OF LIVING ART

Every strong work of art, like man himself, is complex, and carries different potentialities. To assemble the pictures according to the taste and understanding of one person, and thus bring to light one direction, is the principal value of a private collection. With its recent acquisitions, the Museum of Living Art presents a clear definition of the denaturalization of the subject, and its progressive transformation in free elements, neither men nor pipes, neither apples nor Venuses for rent.

When Cézanne gave up trying to transport the complete appearance of nature in his pictures, he broke a strong tradition, that of submitting the picture to the model. He undertook to submit the model to the proper possibilities of painting. He decomposed it in glances. At each glance cast at the model, he made a corresponding spot of color on the canvas. Thus divided in strokes, the achieved work received an aspect obviously different from that of nature. Cézanne did not try to hide it.

The first conflict between the subject and the work has been carried to the point of complete separation. From the few facets to which Cézanne reduced his apples, one went to art abstract, through a series of shocks, marked by the signs of contradictory personalities, but which have successively rocked to its foundation the reasons and the technique constituting the dogma of ancient painting, and substituting new ones for them.

Through history, either ancient or modern, circulates a rhythm of evolution common to all periods: the effort to open, and the effort to close.

Mantegna, Ingres, and Seurat illustrate the effort to close. Their works are compact, in both form and subject. Rubens, Delacroix, Matisse and all the Fauves illustrate the effort to open. Their works are spread out, their shapes burst open, they demolish.

It is a kind of breathing phenomenon: one opens, one shuts. To keep the painting from bursting in scrolls, the tendency of Ingres is necessary. To keep the painting from shrinking into sterilized statuettes, the tendency of Delacroix is needed. This movement of opening and shutting takes the most complex aspects, follows the most different reasons, and always destroys something.

The effort of the Impressionists was to open the images to daylight. They have shattered the tradition of the atelier, the science of shadows, of volumes, of drawing, of architecture. But Seurat, in the same line, made the gesture to reclose. He found again the tense drawing, and the ordinance.

Cézanne, between those two efforts, was trying to keep solid and broad. To the clouds of Divisionists, he opposed his strokes shaped like facets. Later on, trying both to open the ancient tradition, and to close the new, the Cubists used those facets as Cézanne used the apples. They have assembled them, gathered them, around a figure. The Cubists' facets mark the gesture of demolishing the subject, of opening the form to space; their assemblage in an evocation of a known object marks an effort to enclose this revolution in one compact sign.

In his anxiety to equilibrate those two tendencies, Picasso has run from one to the other unceasingly. Sometimes tearing what he had left of his model, with long improvisions of shapes, strokes, spots, and at other times returning to the classical copy of the atelier. What has been called his inconsistency is probably a conscious effort to face as many traditional lines as possible.

The attitude of Juan Gris shows the attempt of stabilizing this balancing between the demolition of the subject and its reconstruction. He has given his spots of colors and his facets the precision of the Primitives. He has insisted; he has tried to endure. Thanks to this attitude, he has produced some of the most perfect pictures of the Cubist movement. It must be remarked that the painters who contributed to Cubism (and they are more numerous than is generally thought) have nearly all returned to the extreme dryness, and copying in the mood of the ancients. But this going backwards did not last long. In this new contact with the model, the painters found that it

was now too far from the technique of painting. It must be replaced by another which can be painted in its entirety. One cannot continue decomposing the model in glances, facets, and rounds. The question is to create a new domain, but it is very hard to invent. Some, as Braque, generalize their old motifs: with the pot and the fruits of his well-known still lifes, he has made a permanent spot which is to be found in most of his works. Picasso has flattened the guitar on the table, and has wedded the two in a zig-zag which, on the canvas, describes itself like an independent being, but he has more imagination than the others. Everything helps him to create a new object.

On another side, Delaunay has produced a cubism directly placed in the Impressionist tradition. He has cut up his subject in prismatic colors, and when the time came for him to abandon all relation with the model, his colors, exceptionally clear in the Cubist chiaroscuro, have started to turn in the shape of discs. His evolution is placed under the permanent sign of opening, without coming back. He has renounced the subject, ahead of the others. In his efforts of dissolving the carcass in the light, he approached the line of the Fauves.

Gleizes, like Delaunay, has developed his cubism outside of the objects. He has substituted for the primitive subjects, a sort of universe made of interpenetrating zones composed altogether like a chord, and seeming to issue from one central point.

Gleizes and Delaunay have this in common, that in their evolution they have escaped every trace of objects that could be located in the picture. Meanwhile, Picasso, Braque, and Léger have replaced the former objects by new ones.

Léger, whose cubism was always massive, never ceased to cultivate objects. When he paints a round form, it immediately resembles a stone, cylinder, or ball. From the scholastic analysis of the model, he has gone to a symbolic composition made of nameless shapes and recognizable objects, opposed and composed as if he were trying to make blazons of actual life. He has followed the neat and cold forms of the machines. Meanwhile, the others stood in the atmosphere of a landscape, like Delaunay; of the fruits, like Braque; of the figure, like Picasso.

Contrary to Léger and on the other side of Cubism, the Fauves, from Matisse to Soutine, try to replace the copying of the subject by an irregular mosaic of colors, or by a dance of exasperated strokes. Matisse paints bold images, but legible, and in the same equilibrium as nature. Soutine, liberating an animality of which Delacroix has formerly showed us something, demolishes his subject with blows of his brush, torments it, beats it, and harasses it. Of the latter, in this abridged history of Abstract Art, only this massacre of the motif is significant. All around Cubism, different painters are ranged, such as Masson and Roux, speculating on the distance between the recognizable and the non-recognizable. They often try to reach the pathetic anxiety of the sculptures of New Zealand.

Paul Klee seems to handle colors and dreams as if they both came out of a box of children's toys. He plays and dreams with whatever he finds. The subject, the Cubism, the Post-Cubism, the right side and the wrong do not trouble him.

The Surrealists, for the quarrel over the shape of the element, substitute the quarrel over the designation of the subject. Most of them paint well-recognizable forms, name them, and try to open the picture, not through the colors or shapes, but by unexpected groups of objects, by shocks, amputations, and grafting. Chirico paints trees growing in the middle of living rooms, and furniture quietly installed on the sands of the deserts.

Miró, poet like Klee, animalizes all sorts of spots of color and transforms in spots all sorts of animals who fight, embrace and unite under a veil, drawn at the propitious moment; a shining veil. Sometimes he catches colors and anonymous lines and agitates them altogether, like bells, like birds in cages, and clouds in tempests. He is the exception of Surrealism, as Picasso is the exception of Cubism. He always manages to end with colors and rhythms, and never closes himself within a dogma.

Torres-Garcia occupies an independent position. Rich in all that has been discovered since Cubism, he has made for himself an alphabet of natural forms, keys, fishes, boats, doors, people, condensed into signs that he builds together like walls. To the naturalistic de-

scription, he has substituted an enunciation of hieroglyphics freshly inscribed in a masterful checkerboard of color.

To all of the foregoing works, complexes born or developed among the ruins of the ancient motif, orthogonal signs of Mondrian are strongly opposed. No trace of model, no atmosphere of nature subsists in them. There are elements. Mondrian (and like him the different artists working exclusively with straight lines) has led his research in the direction of rapport. Convinced that the beauty and efficacy of a work of art resides in the rapports of colors and dimensions, he limits himself to the confrontation of orthogonal lines and rectangles of fundamental colors, of which he cultivates the tenser associations. Such pictures represent the maximum of condensation of all structure.

The "reliefs" of Arp look like elements but they are defined from the exterior. All the rhythm, the sense, the power of the work is concentrated in the contours. Arp does not divide the surface by cutting lines; he produces the division by the number of elements, and by their dimensions. Preoccupied by silence, neutrality, suspension, he reduces generally the colors to gray, white, black, and a few cold tones. He achieves his work by a title independent of its shape, added like an exterior suggestion, spark, flash, which is destined to localize the state of mind of the spectator. In this respect he is the antithesis of Mondrian, to whom the slightest allusion to nature is an offense.

With Braque and Picasso, the element, never more than half abstract, has always a complex appearance. The less figurative among their pictures resemble objects distributed upon a table, or people gathered in a room. The works of Mondrian and Arp always have an appearance of simple numbers. It seems that they can constitute both the last state of the movement of decomposition of the objects into abstract elements, which was started in the time of Cézanne, and the beginning of a new development, the first words of a new language. Square of rapports of one, and neutral spots of the other, in opposition to what can be called, without mockery, the cubist gesticulation, they express intensely the gesture of closing.

To define completely this moment of history, the sculptors should

be mentioned (but sculpture does not appear in the Museum of Living Art)*: the egg of Brancusi, maximum of the attempt to shut, and opposite, the construction of space by Pevsner that reaches its intensity without ever defining mass, and also the mobile sculpture by Calder, where simple elements revolve at the extremity of supple vectors, and seemingly describe new possibilities of growing and travelling through space.

To enlarge the elements, to multiply them as the cells multiply, think them, lead them to the complexity of particular beings, keeping, as long as it would be possible, their character of simplicity. It is probably the task, and the greatest possibility left for the new artist. The question is once more to open what has been shut.

To the closed structures are already opposed the oscillations; to the simple equilibriums are opposed the complex; to the planeness, the space. Besides, the pictures have been run over with lines, tracings, zones in all directions. The artists are searching solid lands. There is despair in this course. Most of the actual works, perhaps all, are just pursuits. There are, on one hand, those who turn desperately around nature without daring to enter, and, on the other hand, those who, beyond the elementary cells, try to develop a language. The actual abstract art is an ardent debate. Abstract is the falsest term—nothing is more alive than this battle.

From the public's side, one has often said that a recognizable subject is indispensable to establish contact between the artist and the spectator. If it were true, the crowd of the museums where all the works are figurative, would stop in front of the good pictures, instead of stagnating, as it does, in front of the mediocre.

The image of nature helps the public very little. It helps, perhaps, the artist because it offers an inexhaustible source of shapes and rapports. Also, whatever may be the end of culture by which the works are started, object or idea, they all are within nature, because all of our science comes from it. The question amounts to choosing among all that can be found in the world, seen or conceived, that which is

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*Since this was written sculpture has been added to the collection.

the most pictorial and can hold the most strongly in colors. In fact, the artists do nothing but indicate the paths for the eyes through the surface of the pictures. Whether this path follows the known line of a nose, or the anonymous trajectory of a parabola, is of no decisive importance in itself. There are means that correspond better with the epoch and ideas than other means, but the ideas and the epochs are contradictory. One never works for everybody, although one wishes to do so; one works always for an understanding *milieu*.

Whatever may be the quarrel of the aesthetes, and the revolution of habits, it is on the wall that the paintings have to be judged. The role of the Museum of Living Art is precisely to exhibit the terms of the debate.

Jean HÉLION
October, 1933

CATALOGUE

Sizes are given in inches
and height precedes width

ARP, Hans
French; born 1888

1 HEAD—NOSE (1930)
Gouache. 13¾ x 10¼. Signed (on back) : Arp

2 VASE—BUST (1930)
Relief in carved and painted wood. 12 x 8¼ REPRO

3 CONFIGURATION (1932)
Relief in carved and painted wood. 27½ x 33½ REPRO

BIEDERMAN, Charles
American; born 1906

4 COMPOSITION (1935)
Oil. 18 x 17. Signed: Chas. Biederman

5 COMPOSITION (1935)
Color papers, etc. 22¾ x 17¾. Signed (on back) :
Charles Biederman

BRANCUSI, Constantin
Roumanian; Paris, 1904; born 1876

6 MADEMOISELLE POGANY (1912)
Pencil. 21½ x 16½. Signed: C. Brancusi

7 TORSO OF A YOUNG GIRL (1922)
Onyx, on a stone base. 13¾ and 6¾ high REPRO

BRAQUE, Georges
French; born 1882

8 COMPOSITION (1910)
Oil. 12½ x 15¾. Signed (on back) : Braque REPRO

COMPOSITION (1911)
Oil. 13½ x 10¼ (oval). Signed (on back) : G. Braque REPRO

10 FOX (1912)
Etching. 21½ x 14¾

11 COMPOSITION (1913)
Colored papers, charcoal. 20 x 22½ REPRO

12 COMPOSITION (1917-18)
Oil. 24 x 18. Signed: G. Braque REPRO

13 FIGURE (1920)
Plaster (cast). 7¾ high. Signed: G. Braque REPRO

14 BASKET OF FRUIT (1921)
Lithograph. 7 x 15½

15 BASKET OF FRUIT (1922)
Gouache. 5¾ x 11¼

16 PEACH AND FIG (1927)
Gouache. 3½ x 5¼. Signed: G. B.

17 LA VALSE (1928)
Oil. 17 x 28¾. Signed: G. Braque REPRO

18 CHARIOT (1934)
Lithograph. 14½ x 11¾

CALDER, Alexander
American; born 1898

19 CONSTRUCTION (1932)
Wood and metal, painted. 30½ high

CÉZANNE, Paul
French; 1839-1906

20 CARAFE AND KNIFE (circa 1893)
Water-color. 8¼ x 10¾

21 THE BALCONY (circa 1895)
Water-color. 22 x 15½

CHIRICO, Georgio de
Italian; Paris, 1925; born 1888

22 THE FATAL TEMPLE (1913)
Oil. 12¾ x 15½. Signed: G. de Chirico

DELAUNAY, Robert
French; born 1885

23 SAINT SÉVERIN (1909)
Lithograph. 22¼ x 16¾

24 THE EIFFEL TOWER (1910-11)
Water-color. 24½ x 19½. Signed: R. Delaunay

25 THE WINDOWS (1912)
Oil. 13½ x 35. Signed: R. Delaunay

DEMUTH, Charles
American; 1883-1935

26 PEACHES (1923)
Water-color. 11½ x 17½. Signed: C. Demuth

DERAIN, André
French; born 1880

27 PORTRAIT OF HENRI MATISSE (1905)
Oil. 12¾ x 15½. Signed: A. Derain

DOMELA, Cesar [Nieuwenhuis]
Dutch; Paris, 1933; born 1900

28 CONSTRUCTION (1929)
Oil on wood with metal. 18 x 22½ REPRO

DUCHAMP, Marcel
French; born 1887

29 VIRGIN (1912)
Pencil. 13¼ x 9¾. Signed: Marcel Duchamp

DUFY, Raoul
French; born 1880

30 DECANTERS AND FRUIT (1921)
Water-color. 18 x 21. Signed: Raoul Dufy

ERNST, Max
German; Paris, 1922; born 1891

31 COMPOSITION (1929)
Oil. 10¼ x 14½. Signed: Max Ernst

FERREN, John
American; born 1905

32 COMPOSITION (1934)
Oil. 18 x 21½. Signed (on back): Ferren

33 COMPOSITION (1936)
Oil. 10½ x 12¾. Signed (on back): Ferren

GIACOMETTI, Alberto
Swiss; Paris, 1922; born 1901

34 SCULPTURE (1927)
Plaster (carved). 12½ high. Signed: Alberto Giacometti

GLEIZES, Albert
French; born 1881

35 COMPOSITION (1922)
Gouache. 10¼ x 6½. Signed: A. Gleizes

GONZALES, Julio
Spanish; Paris, 1899; born 1876

36 SCULPTURE (1932)
Silver. 9 high. Signed: J. Gonzales REPRO

37 SKETCH FOR SCULPTURE (1934)
India ink and pastel. 11 x 7¼. Signed: J. Gonzales

GRIS, Juan [José Gonzales]
Spanish; Paris, 1906; 1887-1927

38 MAN WITH CIGAR (1911)
Pencil. 22 x 16½. Signed: Juan Gris

39 THE VIOLIN (1913)
Oil. 36 x 23¼. Signed (on back): Juan Gris REPRO

40 STILL LIFE (1914)
Colored papers, gouache, etc. 23½ x 17½ REPRO

41 STILL LIFE (1917)
Oil. 12¾ x 7. Signed: Juan Gris REPRO

42 ARLEQUIN (1917)
Plaster, carved and painted. 21¼ high REPRO

43 STILL LIFE (1918)
Oil. 14 x 11. Signed: Juan Gris REPRO

44 BOTTLE AND FRUIT (1926)
Oil. 12½ x 9¼. Signed: Juan Gris

45 THE KNIFE (1926)
Oil. 10¾ x 13¾. Signed: Juan Gris REPRO

HÉLION, Jean
French; born 1904

46 COMPOSITION (1932)
Oil. 25½ x 19½. Signed (on back) : Jean Hélion

47 COMPOSITION (1933)
Oil. 25½ x 32. Signed (on back) : Jean Hélion

48 COMPOSITION (1934)
Oil. 51 x 64. Signed (on back) : J. Hélion

49 PAINTING (1935)
Oil. 39 x 31½. Signed (on back) : Hélion REPRO

JACOB, Max
French; born 1876

50 ORPHEUS ATTACKED BY THE BRIGANDS (1928)
Gouache. 14½ x 18. Signed: Max Jacob

KANDINSKY, Wasily
German (Russian birth) ; Paris 1934; born 1866

51 COMPOSITION (1910)
India ink. 13 x 15½. Signed: W. K.

KLEE, Paul
Swiss; born 1879

52 LANDSCAPE WITH BLUEBIRDS (1919)
Gouache. 8 x 10½. Signed: Klee REPRO

53 CHRISTMAS PICTURE (1923)
Water-color. 8¾ x 13¾. Signed: Klee

KNATHS, Karl
American; born 1891

54 STILL LIFE (1927)
Oil. 29½ x 19½. Signed: Knaths

LA FRESNAYE, Roger de
French; 1885-1925

55 LA MADELON (1917)
Water-color. 8½ x 6½. Signed: R. de la Fresnaye

56 WAR LANDSCAPE (1918)
Water-color. 8 x 10½. Signed: R. de la Fresnaye

57 STILL LIFE (1921)
Water-color. 10½ x 8. Signed: Lafresnaye

LAURENCIN, Marie
French; born 1885

58 LES PETITES FILLES MODÈLES (1913)
Oil. 20¼ x 16. Signed: Marie Laurencin

LAURENS, Henri
French; born 1885

59 FIGURE (1926)
Gouache. 11½ x 6¼. Signed: H. L.

LÉGER, Fernand
French; born 1881

60 NUDE FIGURE (1911)
India ink. 11 x 6¼. Signed: F. L.

61 STUDY FOR "LA FEMME EN ROUGE ET VERT" (1913)
Gouache. 24½ x 18½. Signed: F. L.

62 THE SCAFFOLDING (1919)
Oil. 25 x 20¾. Signed: F. Léger REPRO

63 LA VILLE (1919)
Oil. 91 x 117½. Signed: F. Léger REPRO

64 STILL LIFE (1924)
Gouache. 9½ x 8. Signed: F. L. REPRO

65 STUDY FOR "LA MÈRE ET L'ENFANT" (1924)
Pencil. 12 x 15½. Signed: F. L.

66 STUDY FOR A MURAL (1925)
Gouache. 9½ x 3¼

67 STILL LIFE (1925)
Gouache. 10¾ x 7¾. Signed: F. L.

68 STILL LIFE (1926)
Gouache. 13 x 10. Signed: F. L. REPRO

69 COMPOSITION (1923 and 1927)
Oil. 51 x 38. Signed: F. Léger REPRO

70 GREEN FOLIAGE (1930)
Oil. 25 x 19. Signed: F. Léger

71 PEAR-TREE ROOT (1932)
Gouache. 15 x 12¾. Signed: F. L.

72 COMPOSITION (1934)
India ink and gouache. 8 x 9½. Signed: F. Léger

73 COMPOSITION (1934)
Gouache. 8½ x 9½. Signed: F. Léger

LIPCHITZ, Jacques
French (Russian birth); Paris 1909; born 1891

74 FIGURE (1915)
Wood, carved and painted. 19½ high. Signed: J. Lipchitz REPRO

75 COMPOSITION (1918)
Gouache. 8½ x 5¾. Signed: Lipchitz

LURÇAT, Jean
French; born 1892

76 POMEGRANATES (1927)
Oil. 5¾ x 9. Signed: Lurçat

MARIN, John
American; born 1872

77 MARIN'S ISLAND, MAINE (1915)
Water-color. 15¾ x 19. Signed: Marin

MASSON, André
French; born 1896

78 ITALIAN POSTCARD (1925)
Oil. 16¼ x 9½. Signed (on back): André Masson

79 COCK FIGHT (1930)
Oil. 8½ x 10¼. Signed (on back): André Masson

MATISSE, Henri
French; born 1869

80 SEATED NUDE (1914)
Lithograph. 19½ x 11¾

81 INTERIOR — NICE (1918)
Oil. 29 x 24. Signed: Henri Matisse REPRO

82 ORGANDIE DRESS (1922)
Lithograph. 18 x 11¾

83 SEATED WOMAN, READING (1925)
Lithograph. 10½ x 7½

84 SEATED WOMAN (1922)
Lithograph. 7 x 10¼

METZINGER, Jean
French; born 1882

85 MADAME METZINGER (1911)
Oil. 10½ x 8¼. Signed: Metzinger

MIRÓ, Joan
Spanish; born 1893

86 DOG BARKING AT THE MOON (1926)
Oil. 28¾ x 36¼. Signed: Miró REPRO

87 PAINTING (1926)
Oil. 8¼ x 10¼. Signed: Joan Miró

88 PAINTING (1927)
Oil. 51 x 38. Signed: Miró

89 OBJECT (1932)
Painted stone, shell, wood and mirror. 22 wide REPRO

90 PAINTING (1933)
Oil. 51 x 64. Signed (on back) : Miró REPRO

91 PAINTING (1934)
Oil and paper on sandpaper. 14¼ x 9¼.
Signed (on back) : Joan Miró

MONDRIAN, Piet
Dutch; Paris, 1918; born 1872

92 COMPOSITION — WHITE, BLUE AND YELLOW (1932)
Oil. 16¼ x 13. Signed: P. M. REPRO

93 COMPOSITION — WHITE AND RED (1936)
Oil. 20 x 19¾. Signed: P. M. REPRO

MORRIS, George L. K.
American; born 1905

94 COMPOSITION (1935)
Oil. 21½ x 17¼. Signed (on back) :
George L. K. Morris

95 COMPOSITION (1936)
Oil. 26 x 20¼. Signed (on back) : George L. K. Morris

OZENFANT, Amédée
French; born 1886

96 GLASS AND PIPE (1919)
Oil. 13¼ x 10¼

PAALEN, Wolfgang R.
Austrian; Paris, 1931; born 1905

97 COMPOSITION (1934)
Oil. 9 x 15½. Signed (on back) : Paalen

PEVSNER, Antoine
French (Russian birth) ; Paris, 1923; born 1886

98 DRAWING (1920)
Pencil. 7 x 5½. Signed: Antoine Pevsner

PICASSO, Pablo Ruiz
Spanish; Paris, 1903; born 1881

99 FIGURES ON HORSE (1905)
Drypoint. 8½ x 5½

100 PORTRAIT OF HIMSELF (1906)
Oil. 36 x 28. Signed: Picasso REPRO

101 BOWLS AND JUGS (1907)
Oil. 32 x 25½. Signed: Picasso REPRO

102 STUDY FOR "LES DEMOISELLES D'AVIGNON" (1907)
Water-color. 6¾ x 8¾. Signed: Picasso REPRO

103 PIPE AND VIOLIN (1911)
Oil. 22½ x 18. Signed: Picasso REPRO

104 DRAWING (1912)
Charcoal. 18 x 23. Signed: Picasso

105 COMPOSITION (1913)
Colored papers, water-color, etc. 25½ x 19½
Signed (on back) : Picasso REPRO

106 GUITAR AND BOTTLE (1913)
Pencil. 12 x 15¾. Signed: Picasso

107 COMPOSITION (1914)
Water-color and pencil. Signed: Picasso REPRO

108 STILL LIFE (1914)
Oil. 12 x 16¼. Signed: Picasso REPRO

109 GLASS OF ABSINTHE (1914)
Bronze, painted. 8¾ high. REPRO

110 OPEN WINDOW (1919)
Water-color. 13¼ x 8¾ REPRO

111 LES TROIS MUSICIENS (1921)
Oil. 80 x 74. Signed: Picasso REPRO

112 COMPOSITION (1922)
Oil. 6¼ x 8½. Signed: Picasso REPRO

113 STILL LIFE (1923)
Oil. 32 x 39½. Signed: Picasso REPRO

114 WOMAN RECLINING (1924)
Lithograph. 8½ x 11½.

115 INTERIOR (1926)
Lithograph. 8¾ x 11¾

116 COMPOSITION (1926)
India ink and pastel. 12¼ x 18¼. Signed: Picasso

117 DINARD (1928)
Oil. 9½ x 6½. Signed: Picasso REPRO

RAY, Man
American; Paris, 1921; born 1890

118 A. D. 1914 (1914)
Oil. 36¼ x 68½. Signed: Man Ray

119 INTERIOR (1915)
Water-color and silver paper. 23¾ x 17¼.
Signed: Man Ray

120 STILL LIFE (1915)
Oil. 18¼ x 11¾. Signed: Man Ray

121 TRANSLUCENT NIGHT (1925)
Rayograph. 9 x 11½

ROUX, Gaston L.
French; born 1904

122 COMPOSITION (1927)
Oil. 19¾ x 14½

SHAW, Charles G.
American; born 1892

123 COMPOSITION (1935)
Oil. 14½ x 17½. Signed: Shaw

124 PLASTIC POLYGON (1936)
Oil, on wood. 27¼ x 15¾. Signed (on back) : Shaw

SCHWITTERS, Kurt
German; born 1887

125 MERZBILD 20A (1919)
Paint, paper, wood, cloth. 4¾ x 3¾. Signed: K. Schwitters

126 MERZ KONSTRUKTION (1921)
Painted wood, wire, paper. 14½ x 8½ REPRO

SHEELER, Charles
American; born 1883

127 BUCKS COUNTY BARN (1918)
Tempera. 10¼ x 13¾. Signed: Sheeler

TORRES-GARCIA, Joaquim
Uruguayian; born 1875

128 COMPOSITION (1929)
Oil. 32 x 39½. Signed: J. Torres-Garcia

129 HEAD (1930)
Oil. 13¾ x 10½. Signed: J. Torres-Garcia

130 CONSTRUCTION (1931)
Painted Wood. 13½ high

UTRILLO, Maurice
French; born 1876

131 SUBURBAN STREET (1924)
Water-color. 14½ x 17½. Signed: Maurice Utrillo, V.

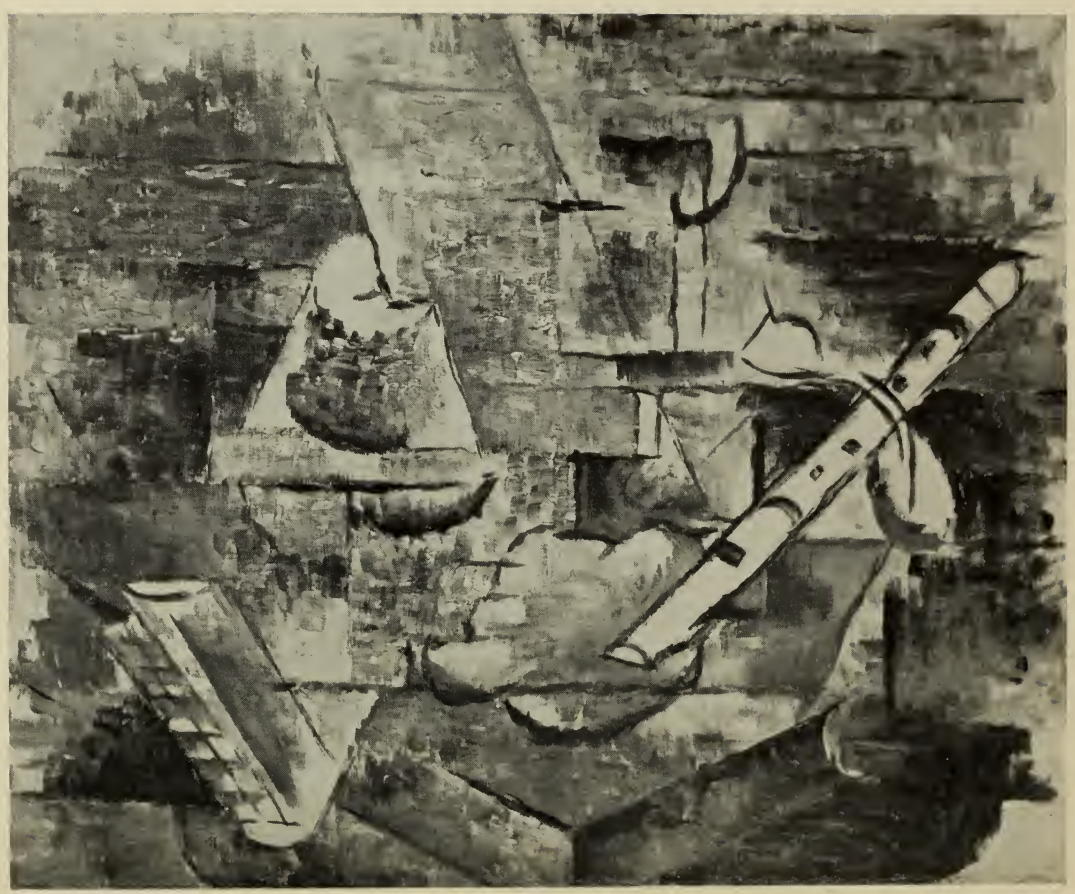
VLAMINCK, Maurice de
French; born 1876

132 THE SEINE AT CHATOU (1904)
Oil. 14½ x 17¾. Signed: Vlaminck

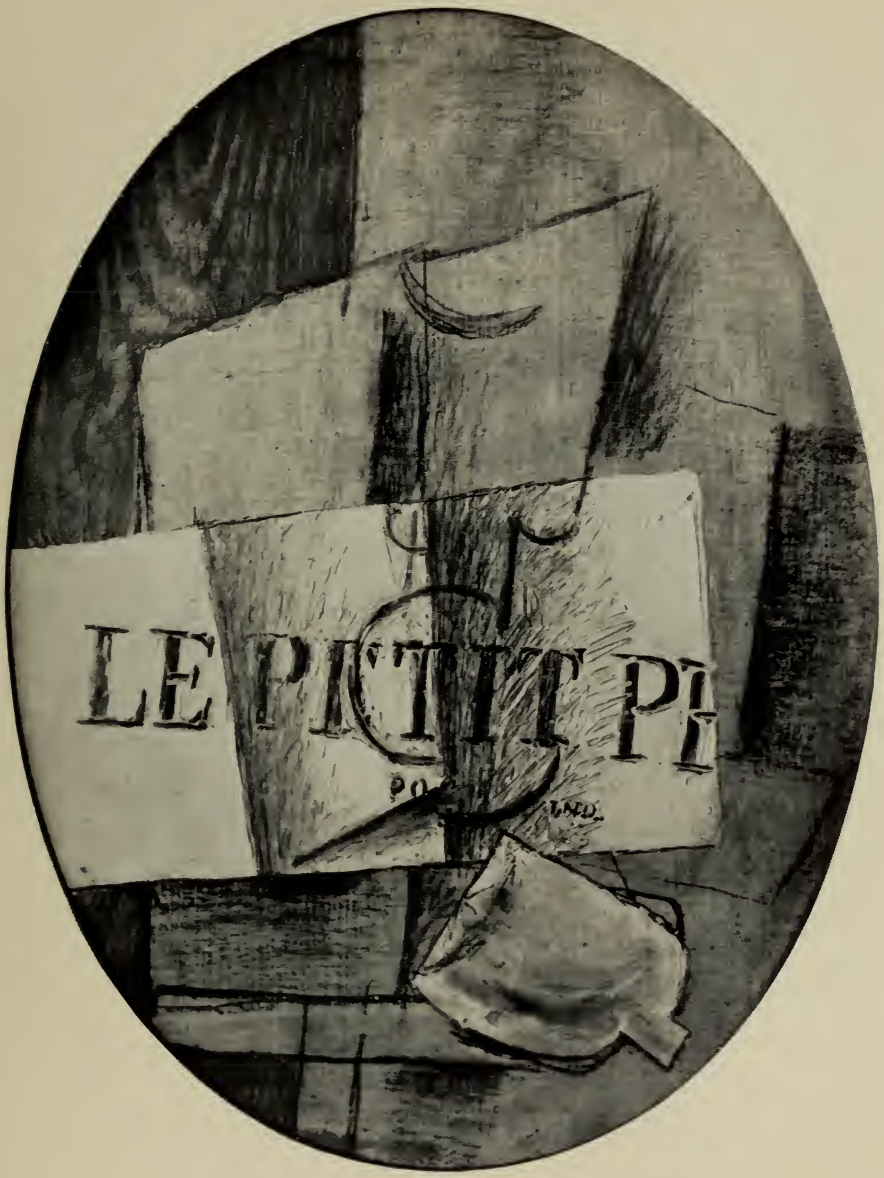
2 ARP

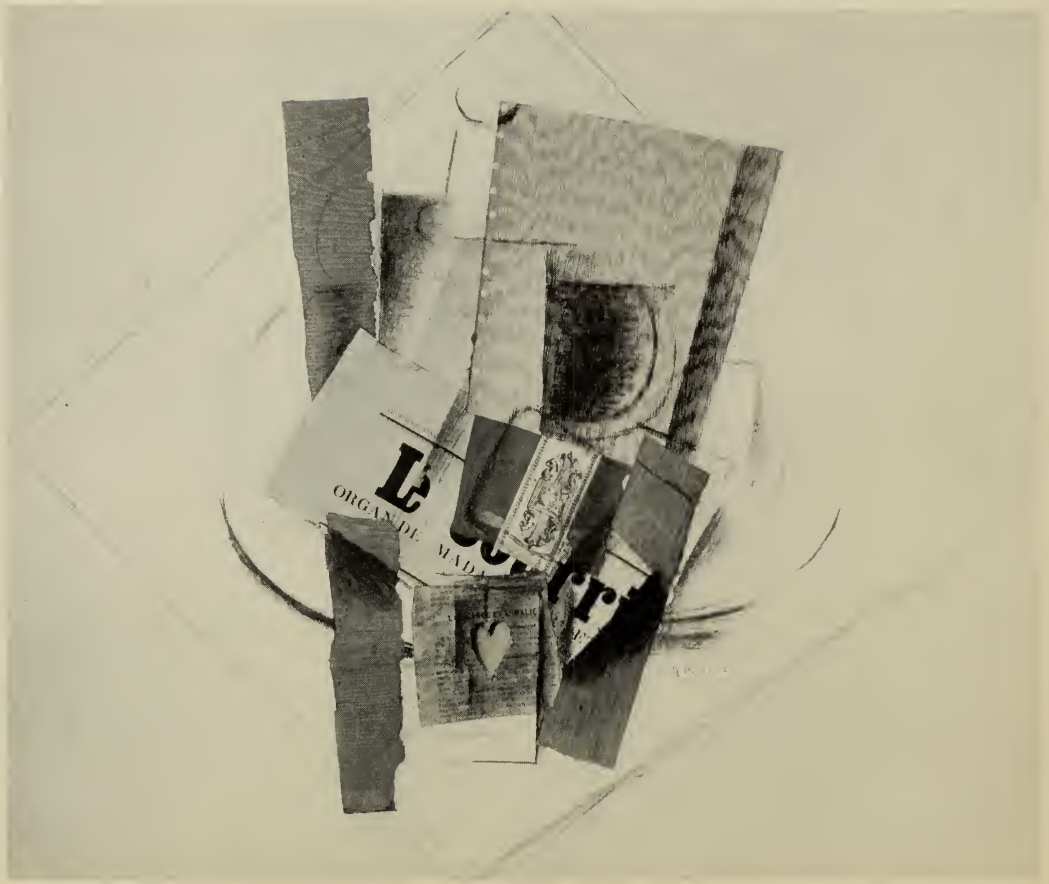
ARP

8



BRAQUE


LE PETIT PI



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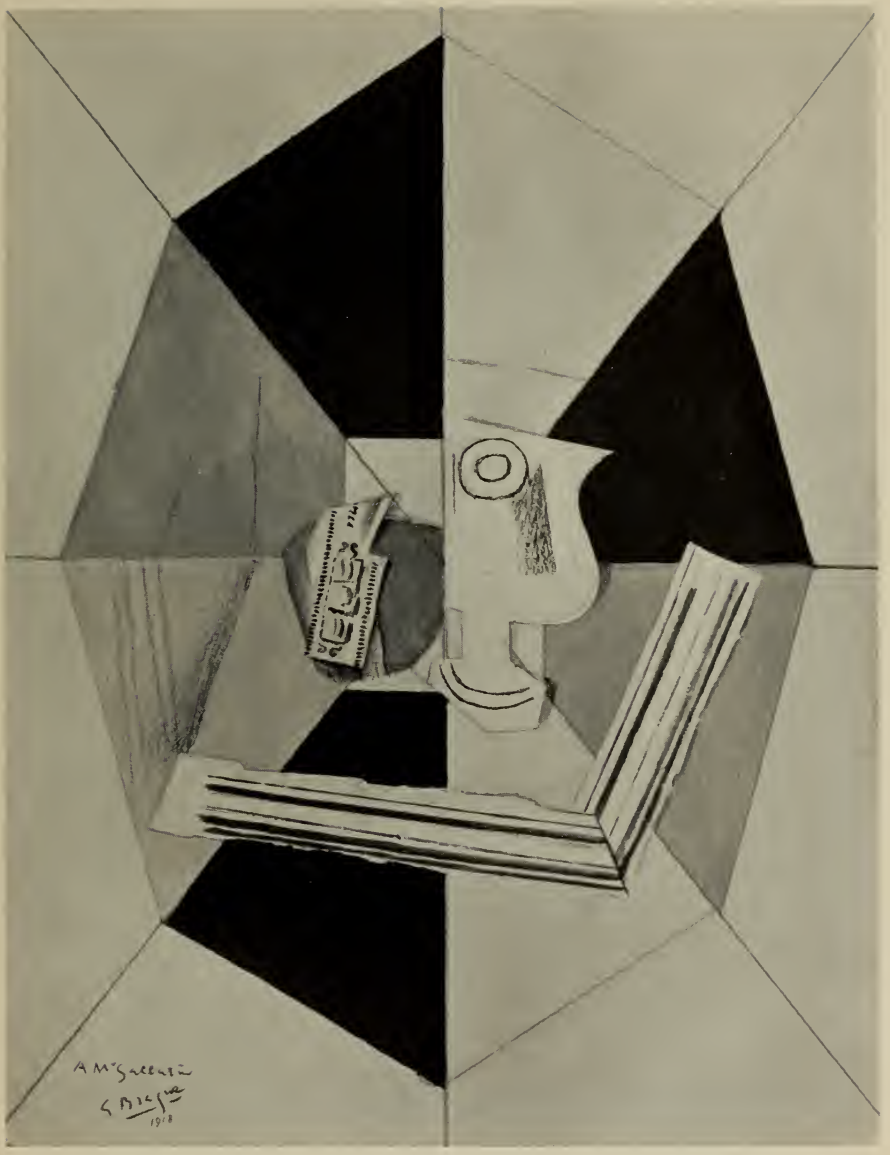
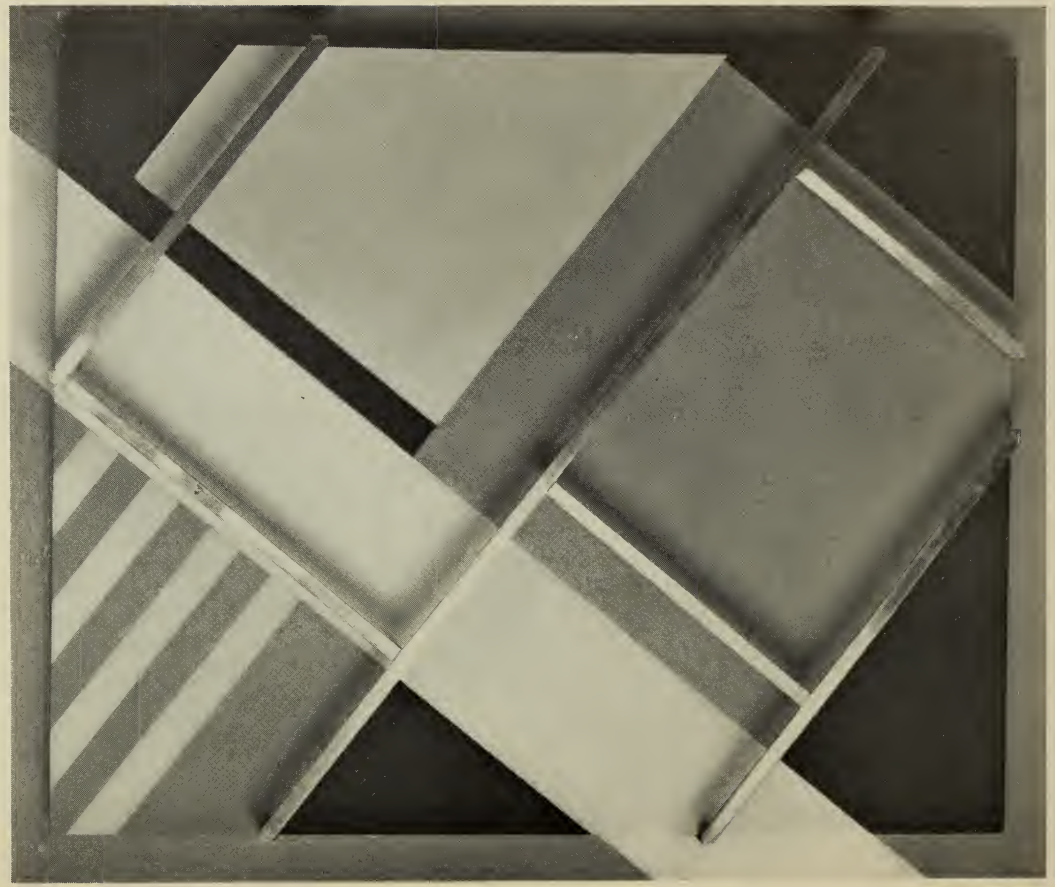


13 BRAQUE

17

BRAQUE

28



DOMELA

36

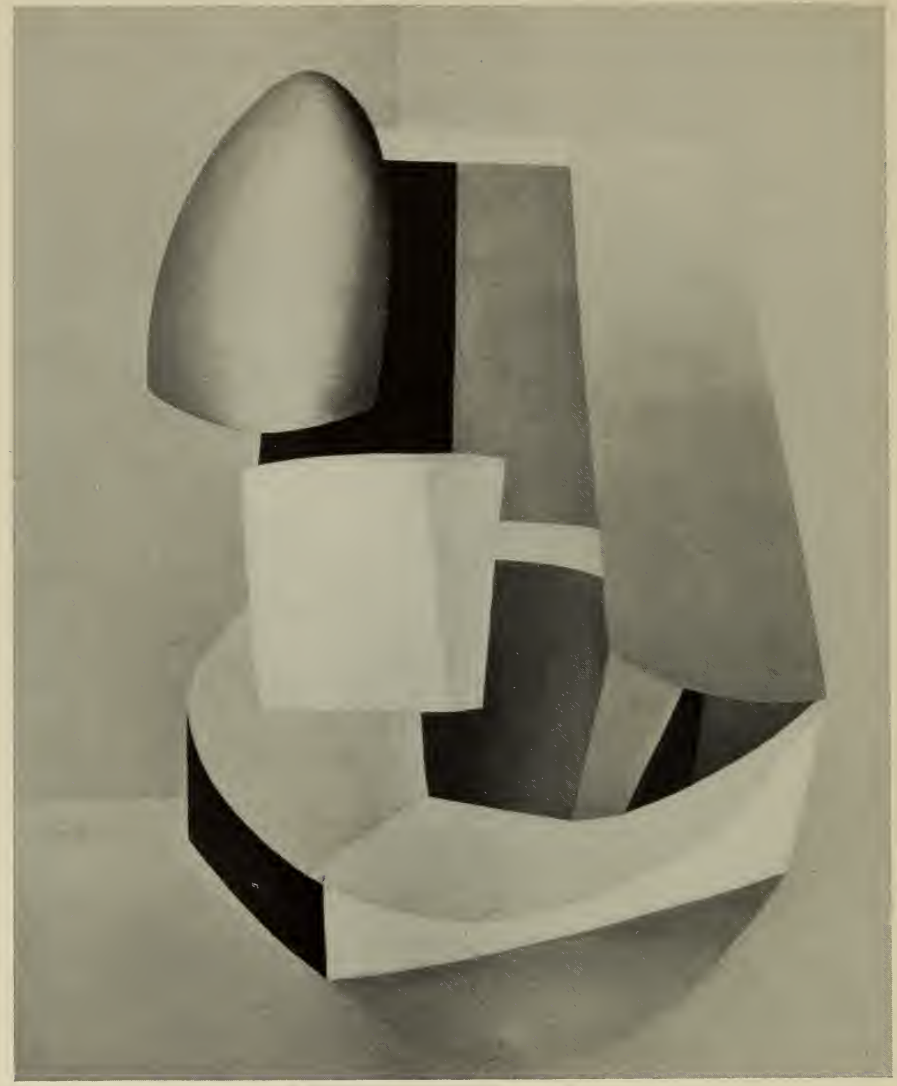
GONZALES

AUPRÈS
BLON

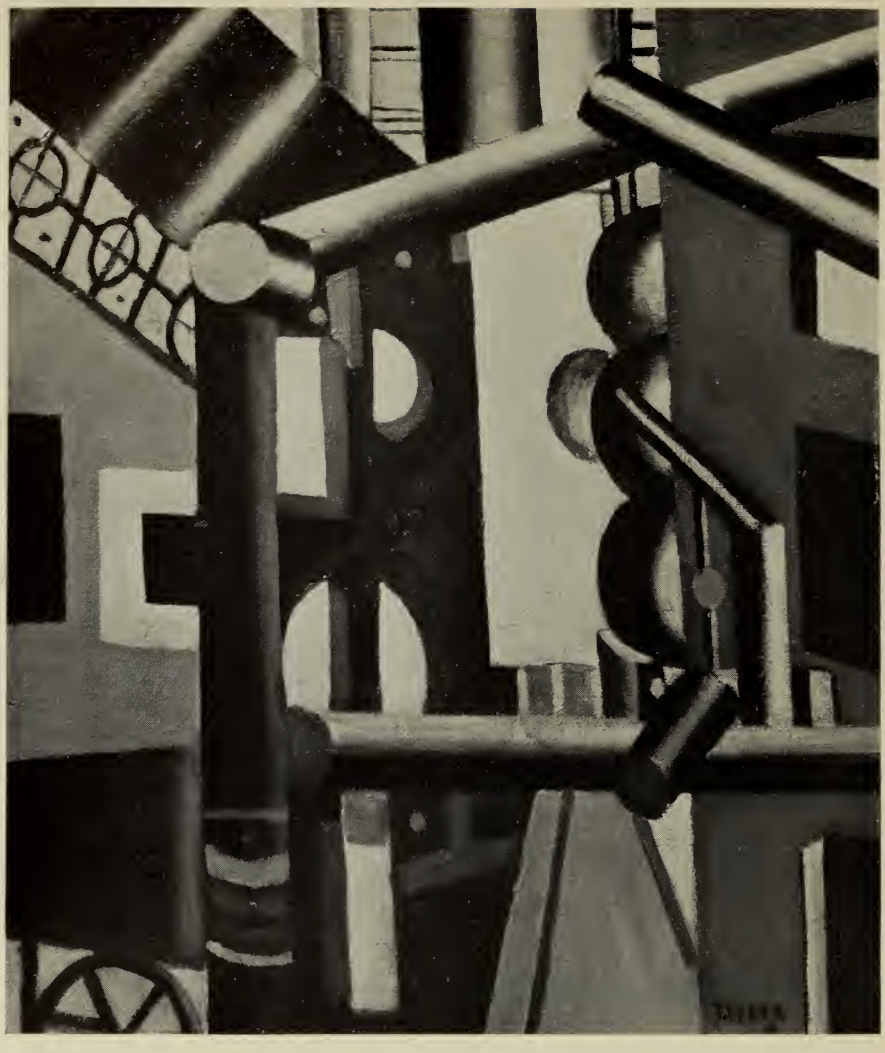
41 GRIS

42 GRIS

GRIS

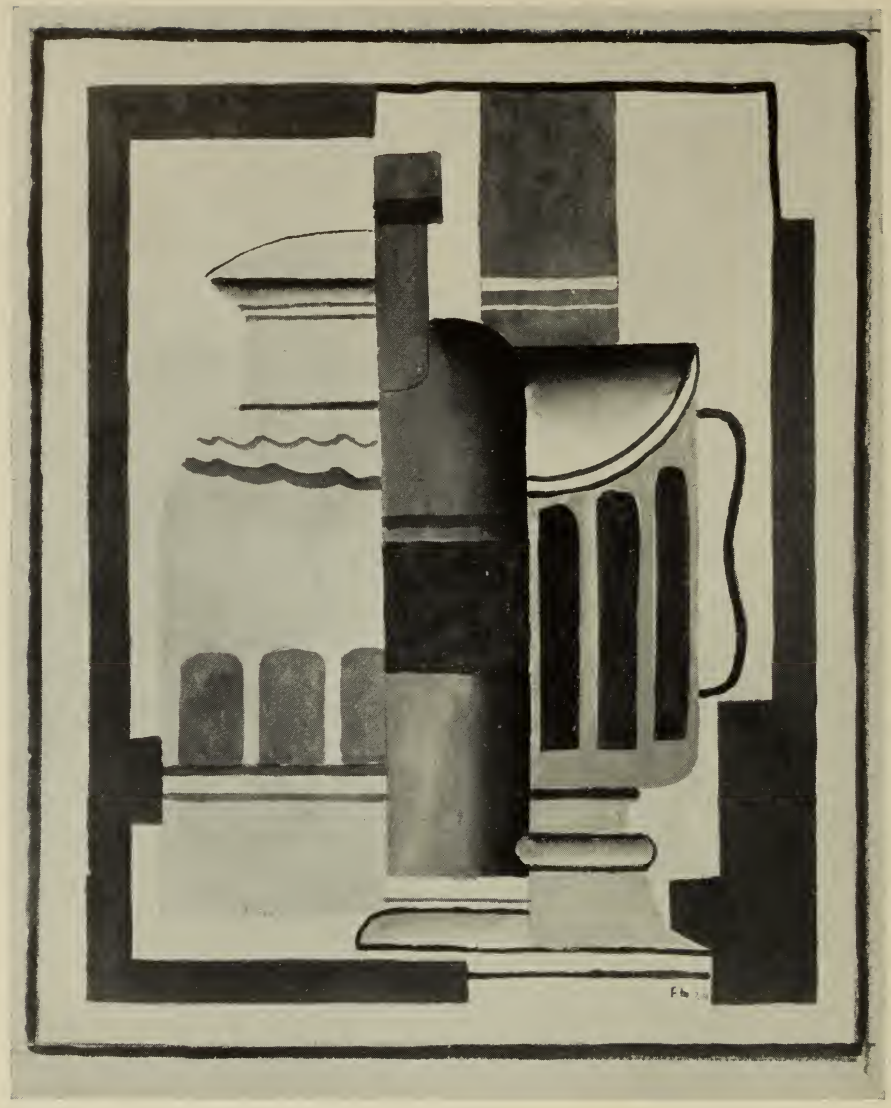


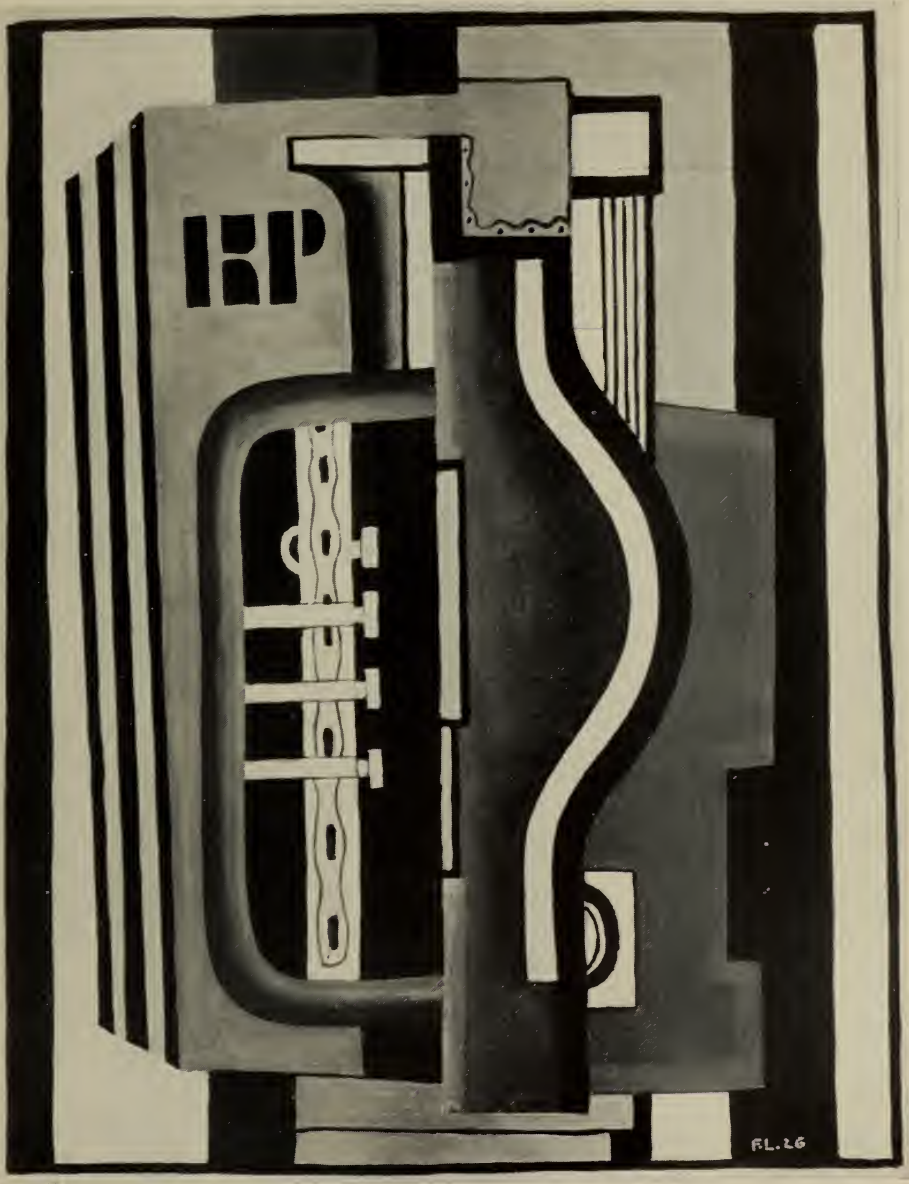
KLEE

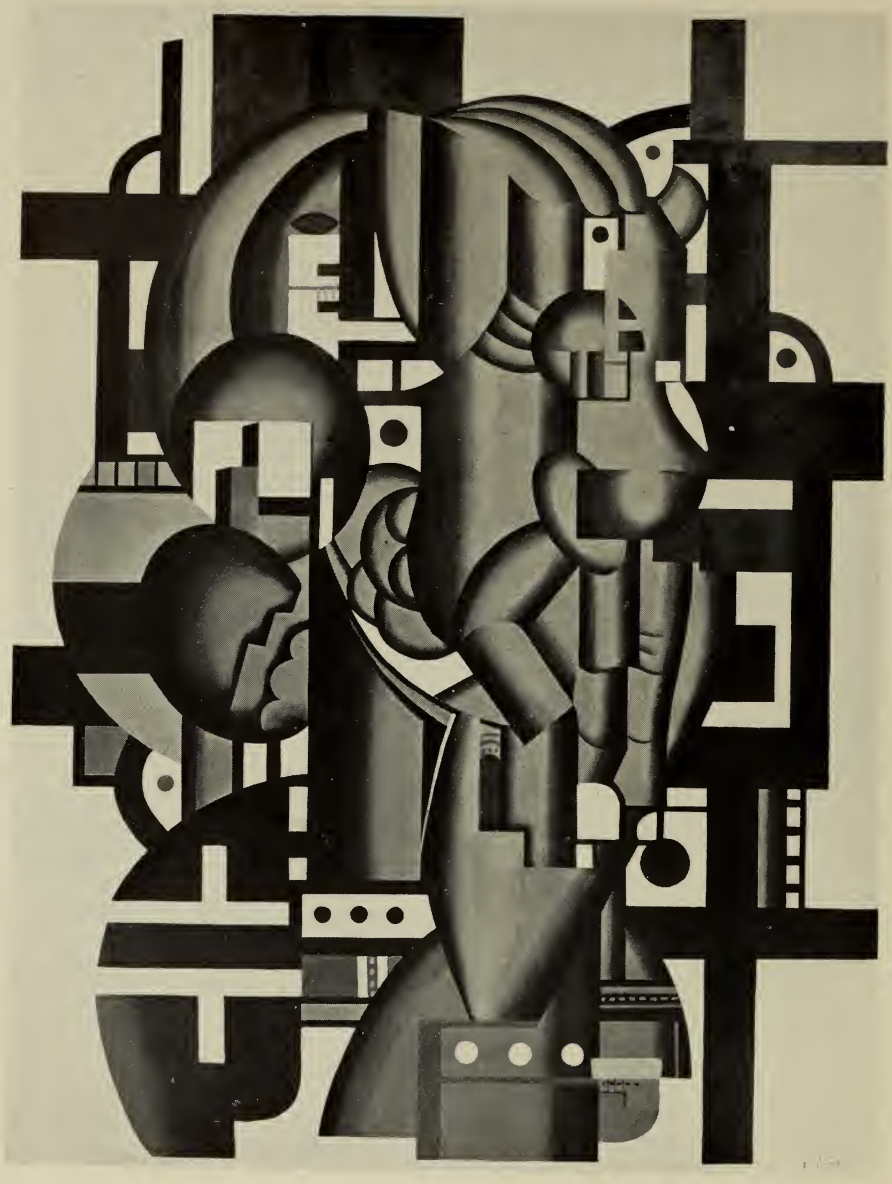


63

LÉGER




F.L.26



LÉGER

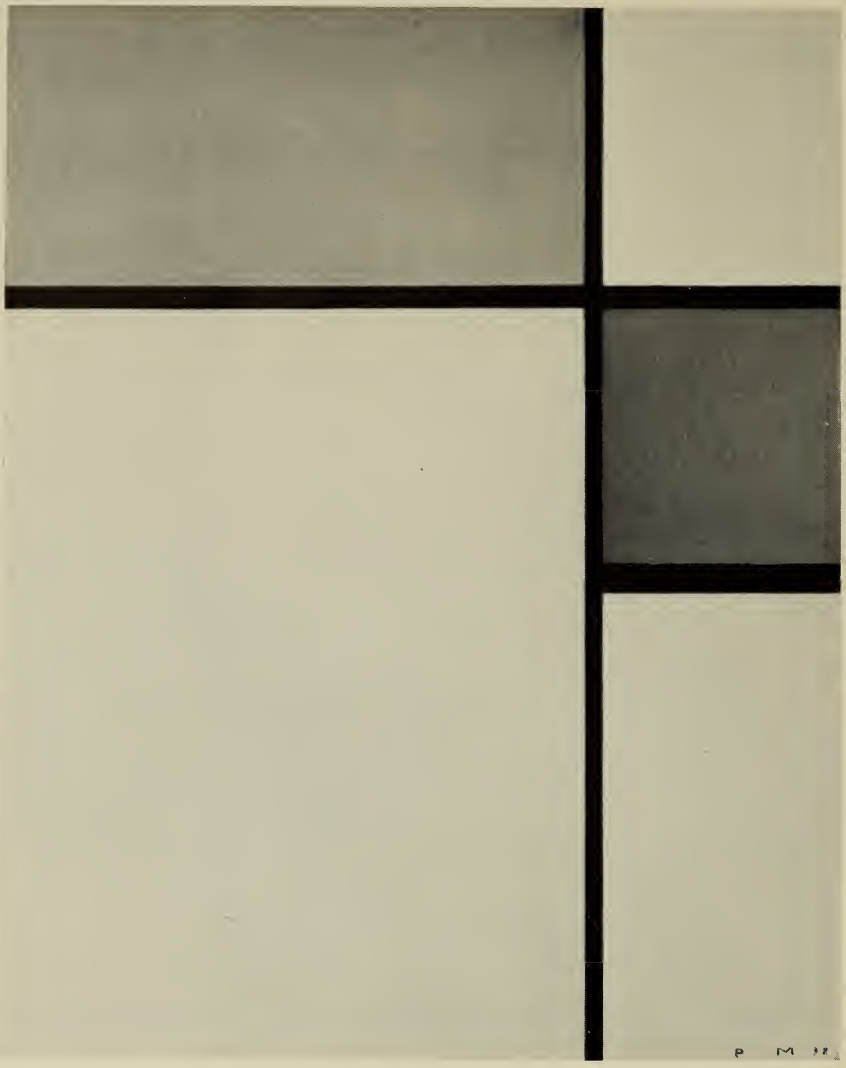
86

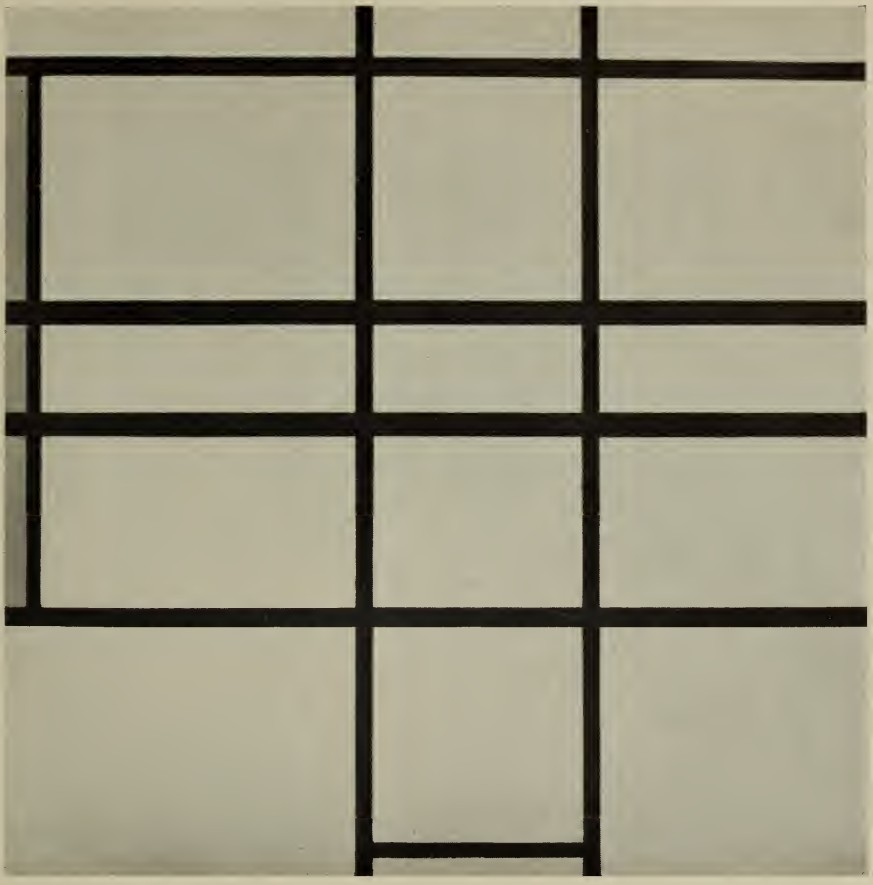
MIRÓ

89

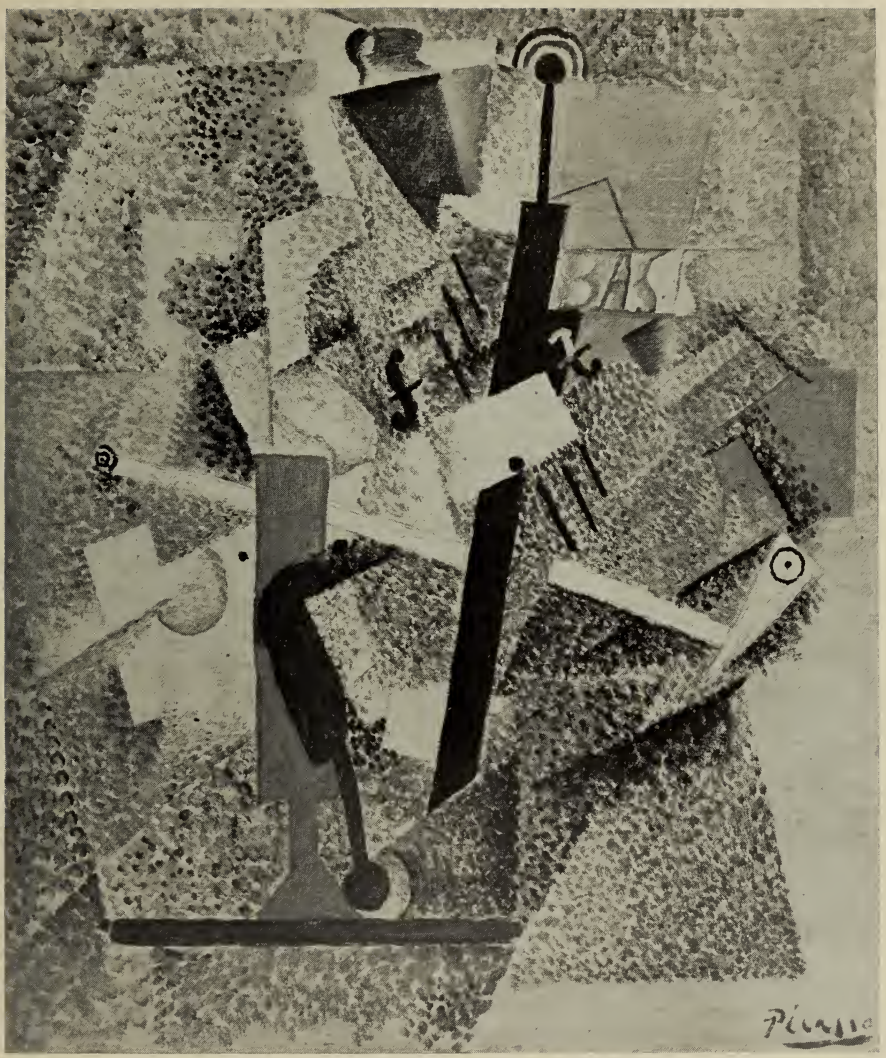
MIRÓ

MIRÓ



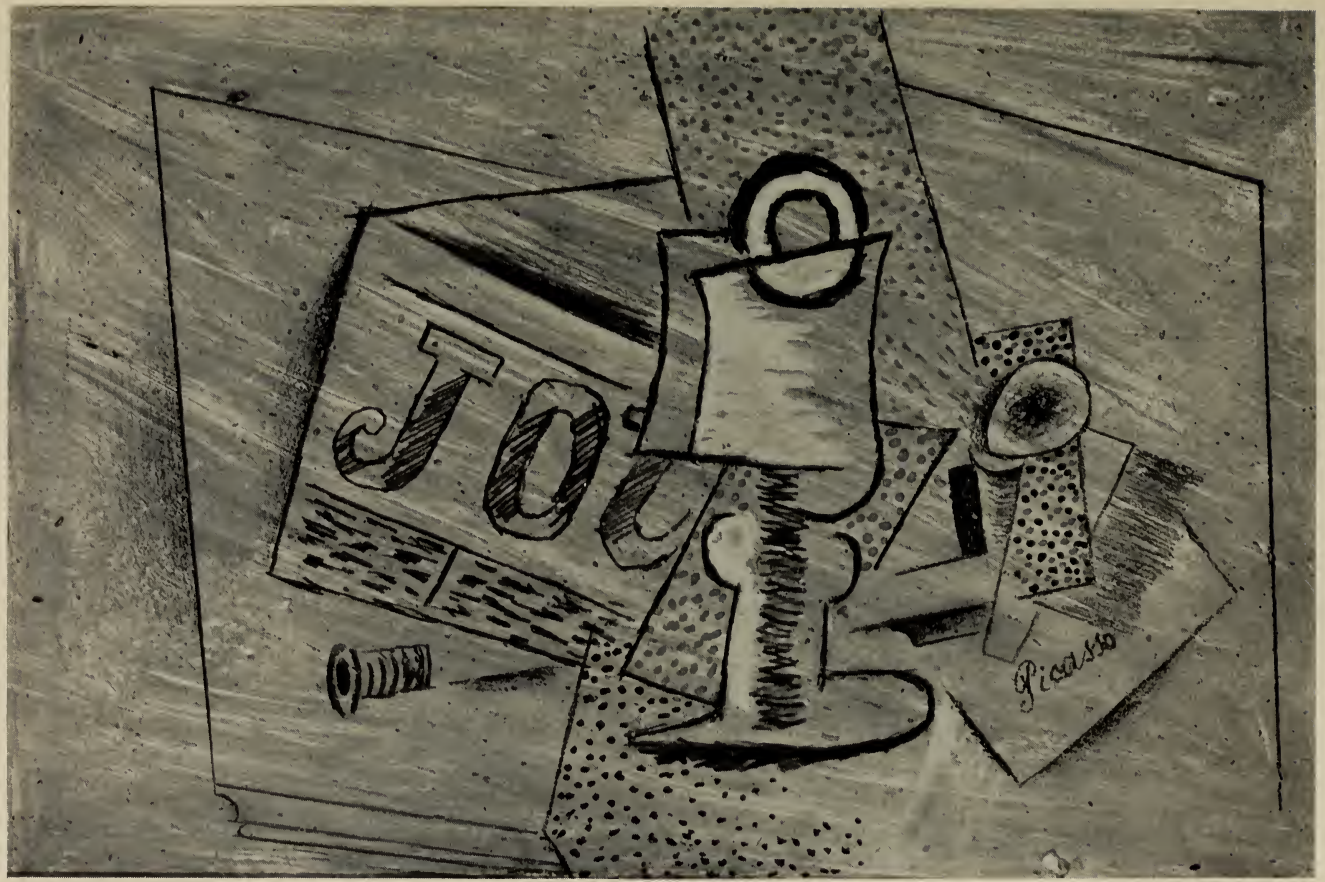


Picasso
1907

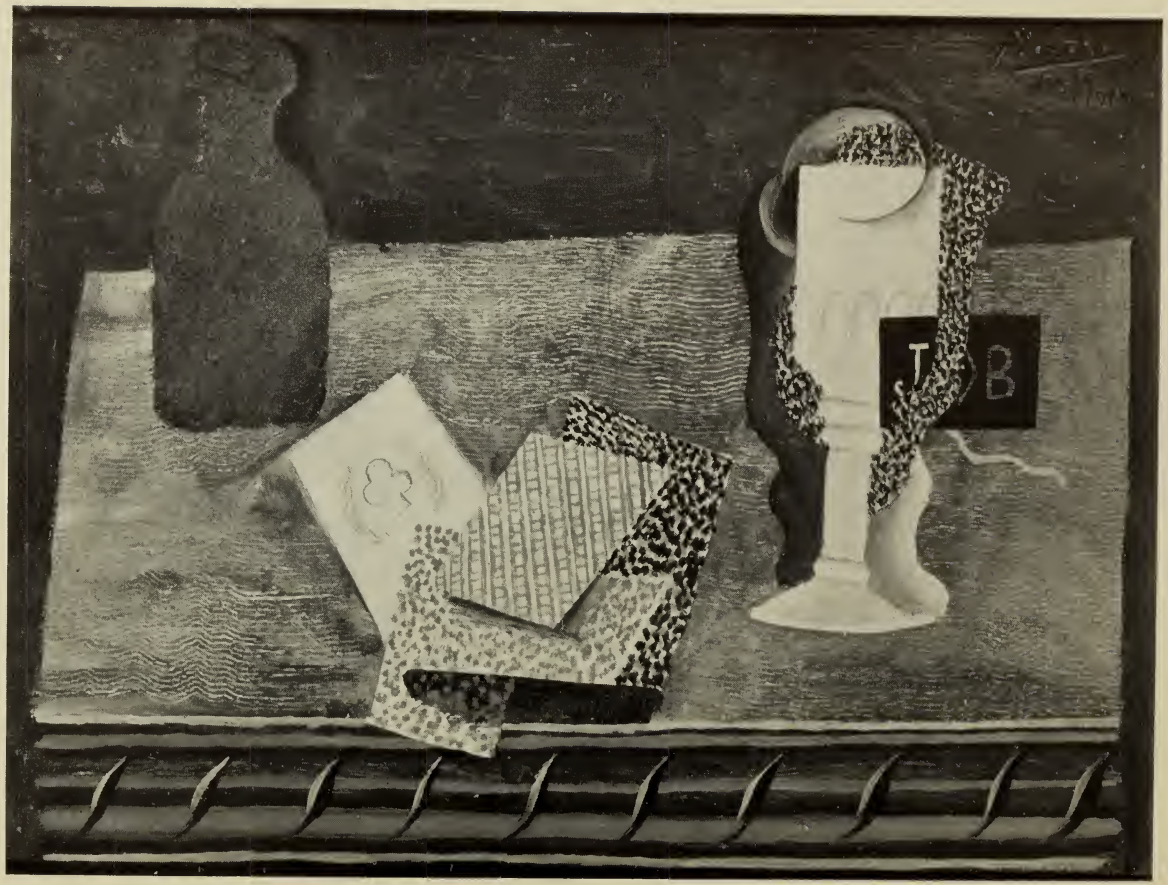

BAR
Picasso

arition
RNAL
LA VIE SPORTIVE

107



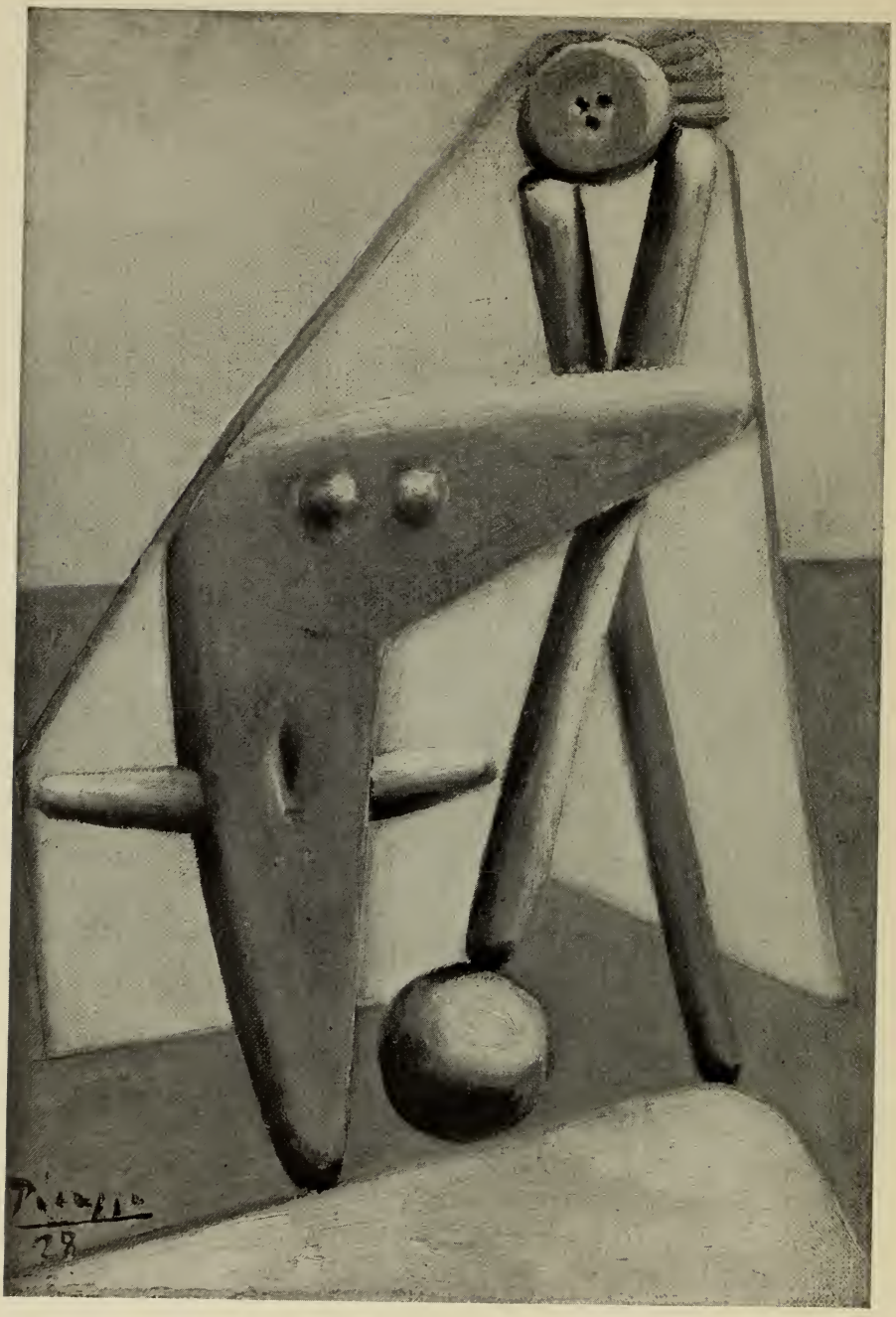
PICASSO



PICASSO

PICASSO

PICASSO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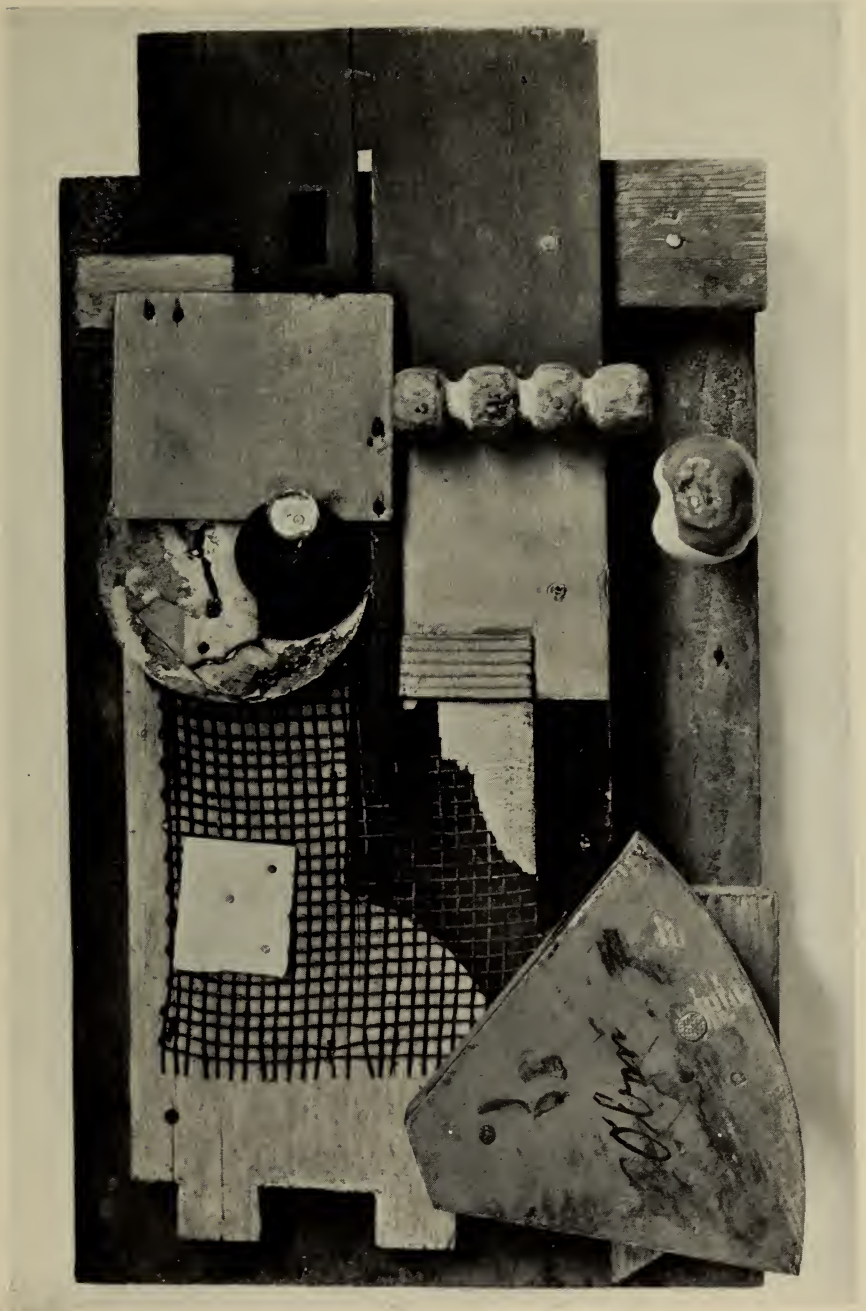

126 SCHWITTERS

Georges Braque Paris 1932

Fernand Léger Paris 1932

Henri Matisse Nice 1932

Pablo Picasso Paris 1933

Piet Mondrian Paris 1934

Joan Miró Paris 1936

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